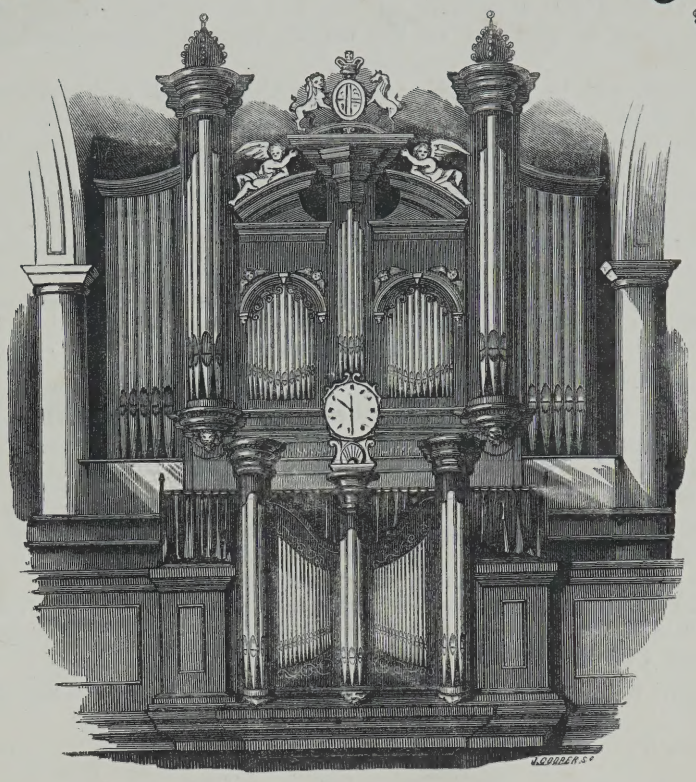
ORGAN 17.

THE

ORGANIST'S MANUAL.



CONSISTING OF

SELECT MOVEMENTS FOR THE ORGAN,

FROM THE

WORKS OF THE MOST EMINENT COMPOSERS.

EDITED BY

GEORGE COOPER,

Organist of St Sepulchre's Church and Christ's Hospital,

And Assistant-Organist of St Paul's Cathedral.

Ent. Sta. Hall. **VOLUME I.** *Price* 25*s.*

LONDON:

ADDISON & HOLLIER, 210 REGENT STREET,

AND 47 KING STREET.

ADVERTISEMENT.

The attention given to Organ-playing at the present time, and the great and increasing demand for arrangements specially written for that instrument, instead of the "Organ *or* Pianoforte," as formerly, have been the chief inducements to the Editor to undertake the present work, which will consist for the most part of compositions not previously adapted to the Organ, but well calculated in his opinion to display its great and varied resources.

Some of the most celebrated Organists will be associated with the Editor in the arrangements to be published, and to each will be affixed the name of the arranger as well as of the original composer.

It is intended to bring out a Number on the first day of each month, some will contain more than others, but they will be published at the uniform price of Three Shillings, and be sufficient to form a volume annually.

These arrangements will be particularly adapted to Organs built on the German scale, the Manuals of which extend to CC 8 feet, and the Pedals to CCC 16 feet, first introduced here by Mr Davison, and from its evident superiority now becoming generally adopted by the Organ-builders of this country. The Pedals should be two octaves and a third in compass, but some of the arrangements may be performed on instruments having a less extent. Those by the Editor will be more particularly adapted to the magnificent Organ at St Sepulchre's Church, a view of which appears on the Title-page of this work, and they will all be intended for large instruments; with slight alteration, most of them, however, will be found exceedingly effective on Organs of less pretensions. Printed directions will be given to the performer where any difficulty occurs, and particulars respecting the manner in which several new and striking effects can be produced, as may be seen on reference to the "Larghetto by Kalliwoda" in the first Number.

As it is the Editor's desire to make the "Organist's Manual" a standard work for the instrument, any suggestions for the furtherance of that object will receive his best attention.

The following account of the Organ in St Sepulchre's Church will, it is presumed, not be uninteresting.

This noble instrument was originally built by Harris, the contemporary and rival of Father Schmidt, in 1677. The Reeds in the Great Organ, which are very fine, were added by Byfield in 1730, and various alterations and additions have been made to it from time to time.

It has recently been considerably enlarged, through the liberality of the Parish and a few private friends, by Messrs Gray and Davison, and may now be fairly considered the largest and finest Organ in the metropolis. The Pedal Organ, which consists of ten stops, or **14** ranks of pipes **throughout,** is superior to anything of the kind yet erected in this country. Although the compass of the Manuals remains GG, the whole of the new work is in every respect conformable to the German plan, the Pedal Organ extending from CCC 16 feet to F, two octaves and a half.

There are Three complete Rows of Keys or Manuals from GG to E, and Pedals from CCC to F.
The Stops are—

GREAT ORGAN.

Open Diapason, No. 1	8 feet
Open Diapason, No. 2	8 ,,
Stop'd Diapason throughout	8 ,,
Clarabella	8 ,,
Principal, No. 1	4 ,,
Principal, No. 2	4 ,,
Twelfth	3 ,,
Fifteenth	2 ,,
Tierce	1⅗ ,,
Larigot	1⅓ ,,
Sesquialtra	3 Ranks
Mixture	2 ,,
Furniture	3 ,,
Trumpet	8 feet
Clarion	4 ,,

SWELL ORGAN.

Double Diapason Bass	16 feet
Open Diapason	8 ,,
Stop'd Diapason	8 ,,
Principal	4 ,,
Fifteenth	2 ,,
Sesquialtra	3 Ranks
Horn	8 feet
Trumpet	8 ,,
Hautboy	8 ,,
Clarion	4 ,,

CHOIR ORGAN.

Dulciana	8 feet
Keraulophon	8 ,,
Stop'd Diapason	8 ,,
Principal	4 ,,
Flute	4 ,,
Fifteenth	2 ,,
Clarionet	8 ,,

PEDAL ORGAN.

Grand Open Diapason (wood)	16 feet
Grand Violon (open metal)	16 ,,
Grand Bourdon	16 ,,
Grand Principal	8 ,,
Grand Twelfth	6 ,,
Grand Fifteenth	4 ,,
Grand Mixture	5 Ranks
Grand Posaune	16 feet
Grand Trumpet	8 ,,
Grand Clarion	4 ,,

COUPLERS.

Great Manual to Pedals (GG.)
Great Manual to Pedals (CC.)
Choir Manual to Pedals (CC.)
Swell Manual to Pedals (GG.)
Swell to Great Manual.
Swell to Choir Manual.
Choir Sub-octave to Great Manual.
Great to Swell Manual (Sforzando Coupler).

It has two Bellows, one for the Manuals, the other for the Pedal Organ, seven Composition Pedals for changing the Stops, and a Pedal to act on the Sforzando Coupler.

The work recently done by Messrs Gray and Davison comprises the Pedal Organ, new Manuals or key boards, the Keraulophon—a new stop of exquisite quality and novel character of tone, the invention of these builders—and Clarionet in the Choir Organ, all the Coupling stops, the extension of the Swell Double Diapason, and several other alterations, one of which has rendered the Swell much more effective. There are now fifty stops and two thousand two hundred and fifty-eight pipes.

It requires only a Double Diapason and new Open Diapason in the Great Organ, the Double Diapason in the Swell to be completed, and a Contra Fagotto or double reed, throughout the same Manual, with new Draw Stop action, Composition Pedals, &c., to make this truly magnificent instrument complete.

GEORGE COOPER.

6 *Vernon place, Bloomsbury square, New Year's Day,* 1851.

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The above may be had in Numbers, each 3s.

To be continued.

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A SERIES

OF

PROGRESSIVE MOVEMENTS FOR THE ORGAN,

Intended as Preparatory to the Organist's Manual.

EDITED AND ARRANGED BY

GEORGE COOPER.

NOW READY,

COOPER'S INTRODUCTION TO THE ORGAN.

FOR THE USE OF STUDENTS.

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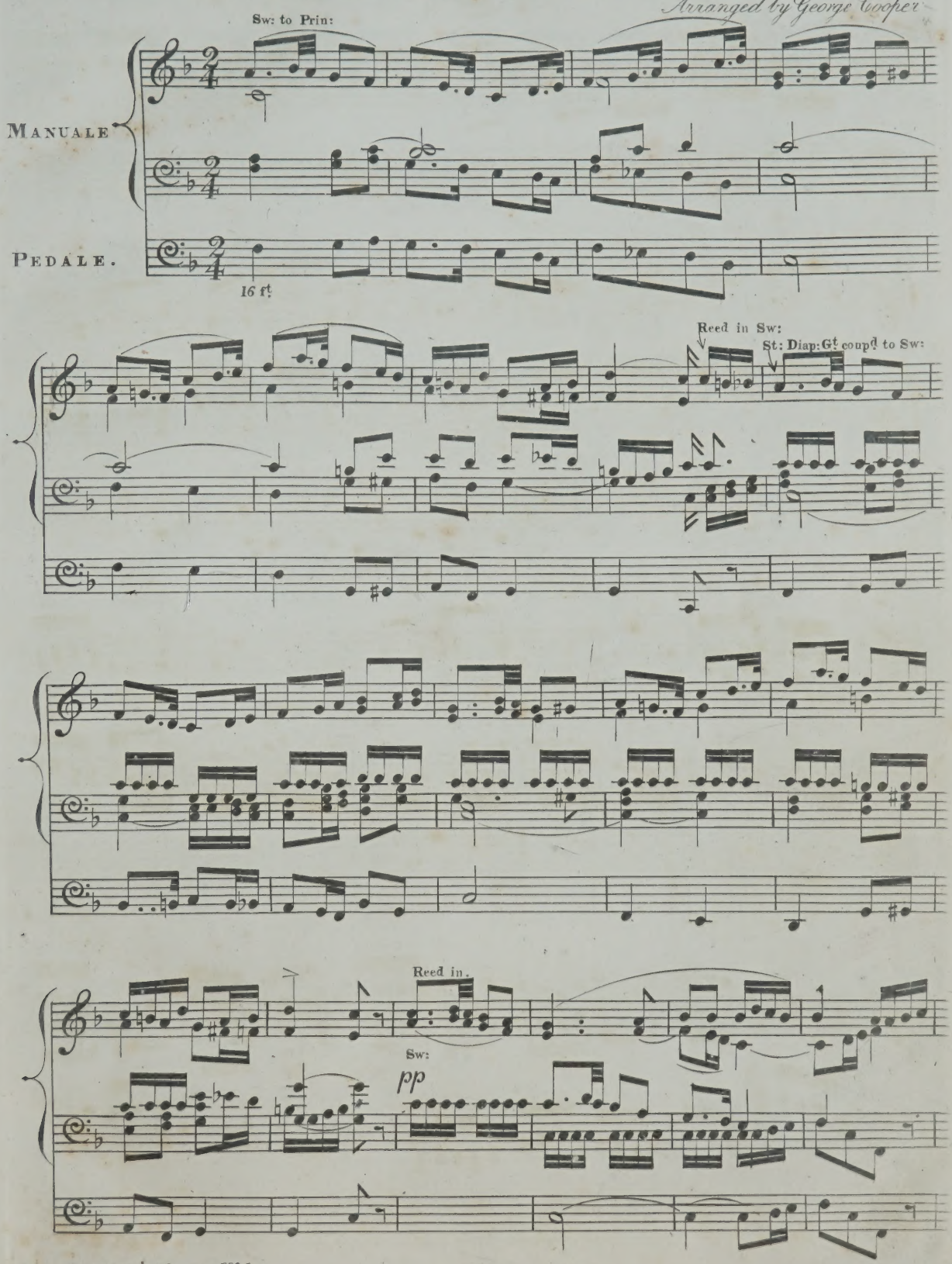
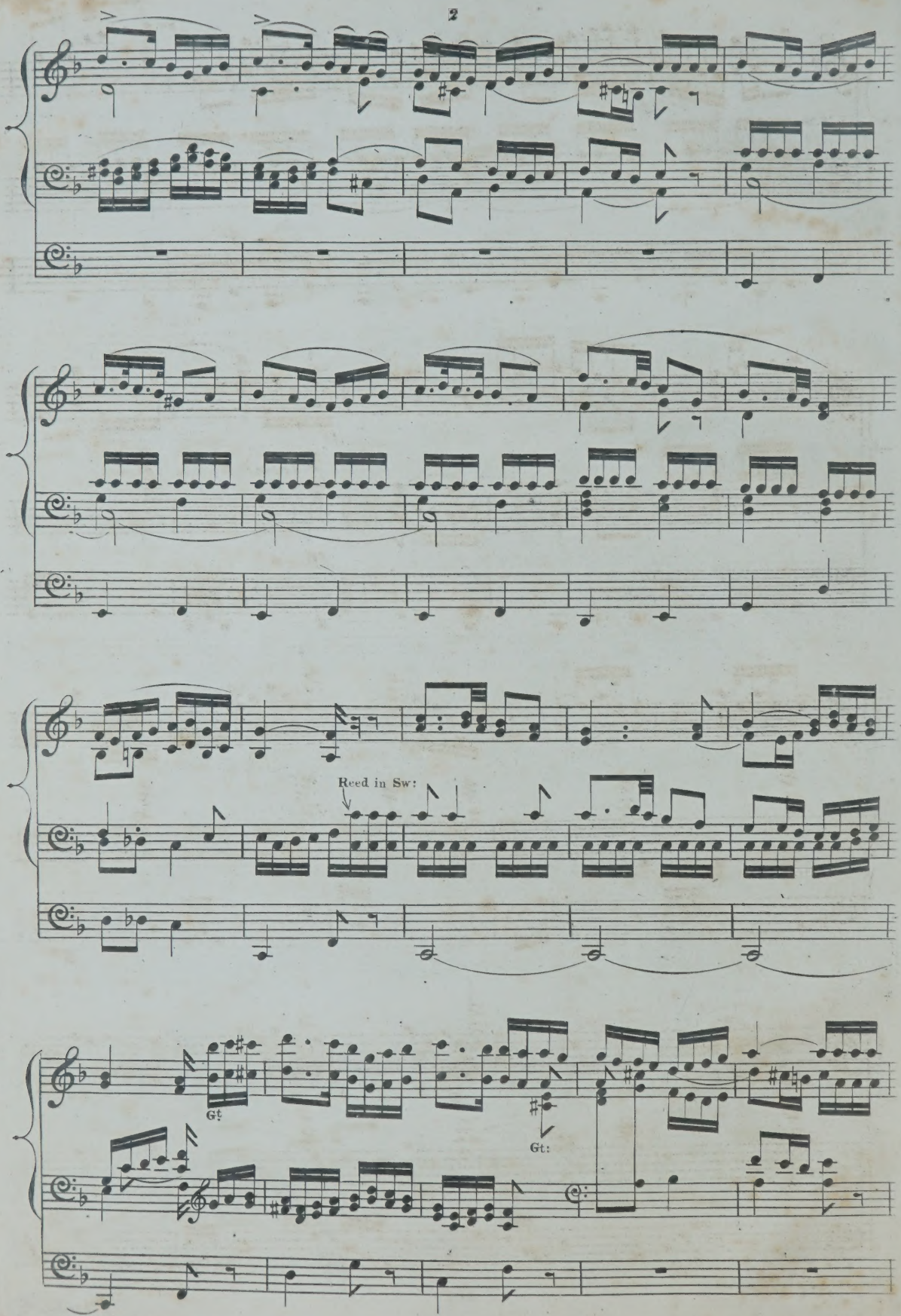
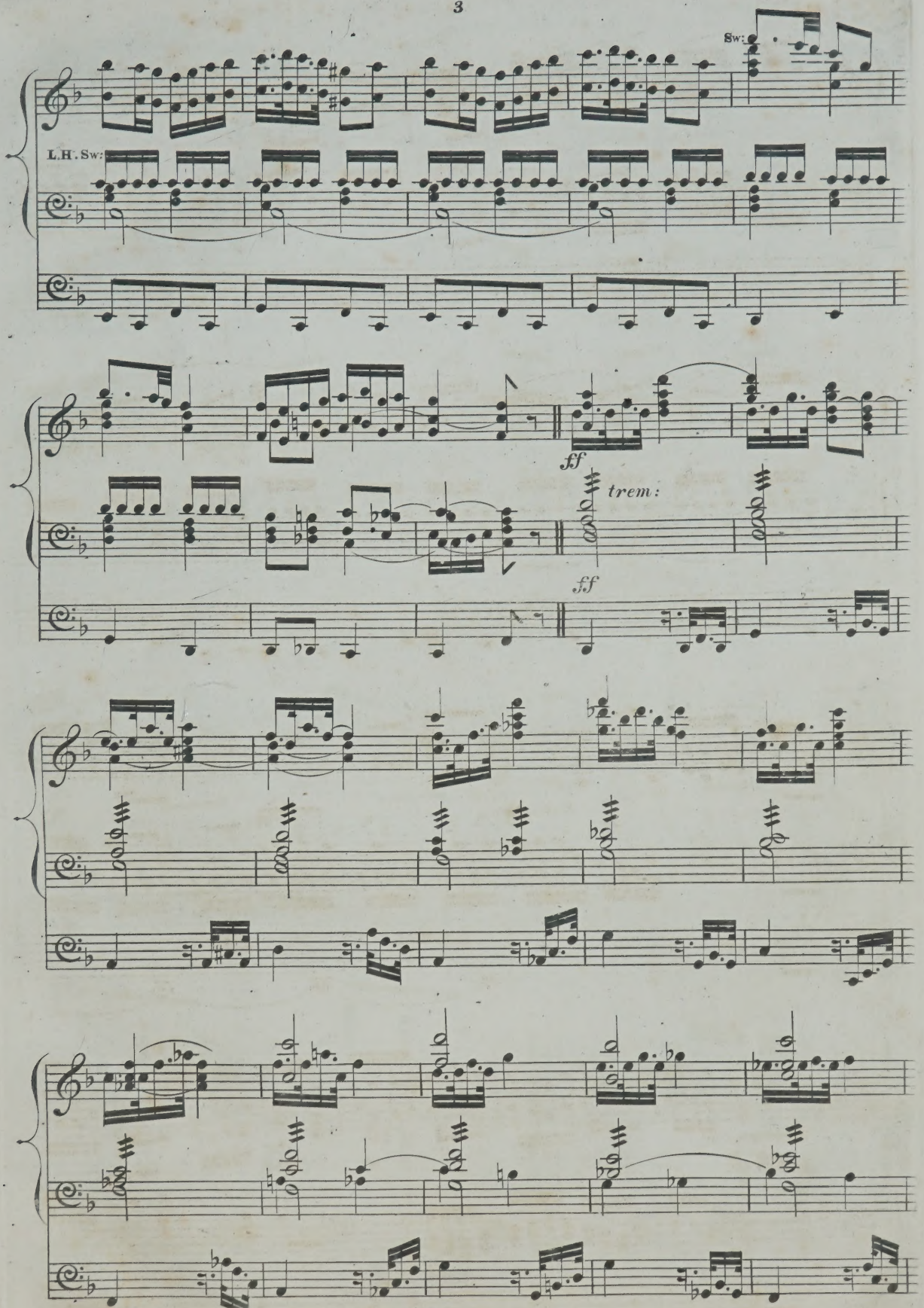
LARGHETTO.

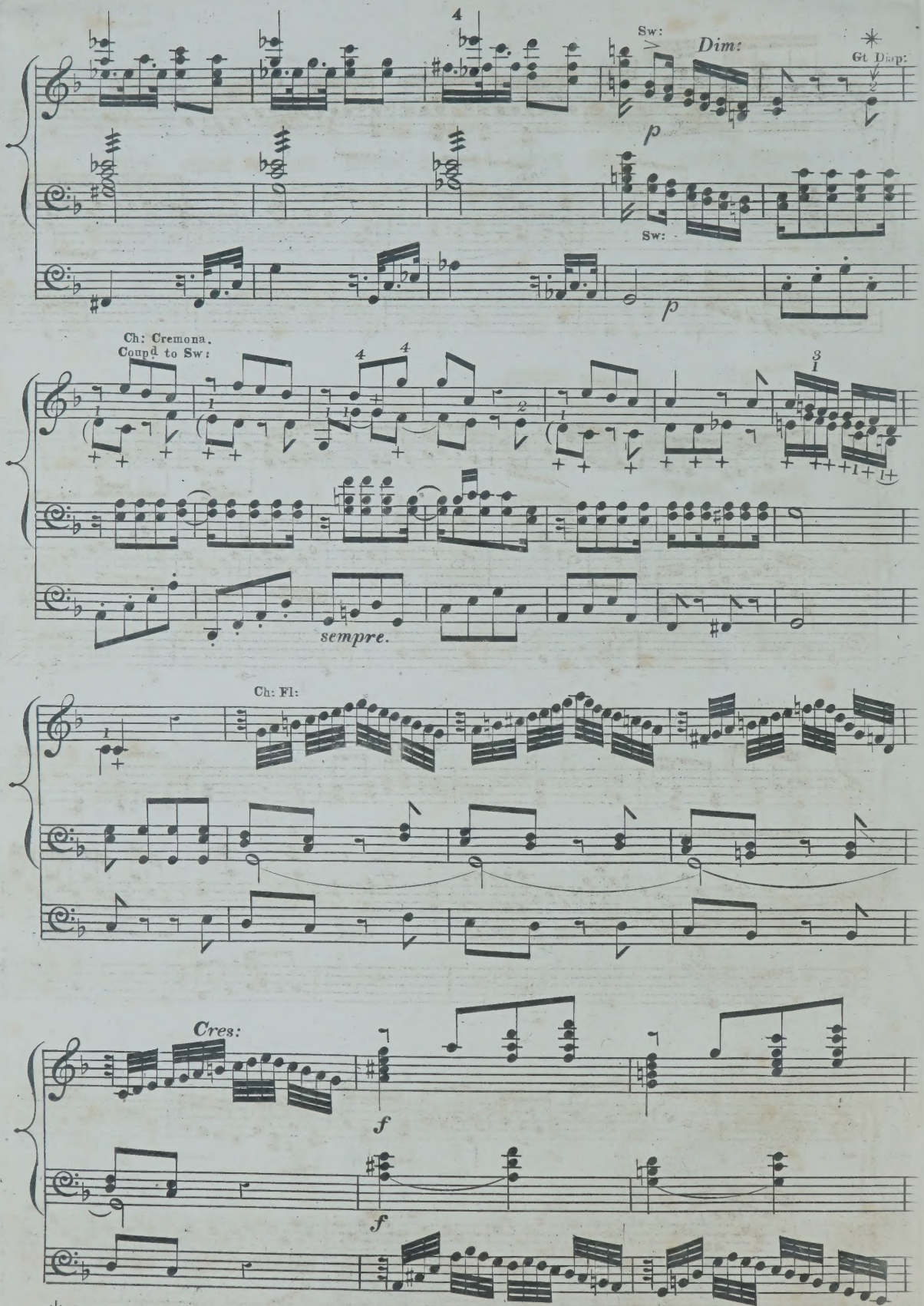
FROM KALLIWODA'S SECOND SYMPHONY.

Arranged by George Cooper

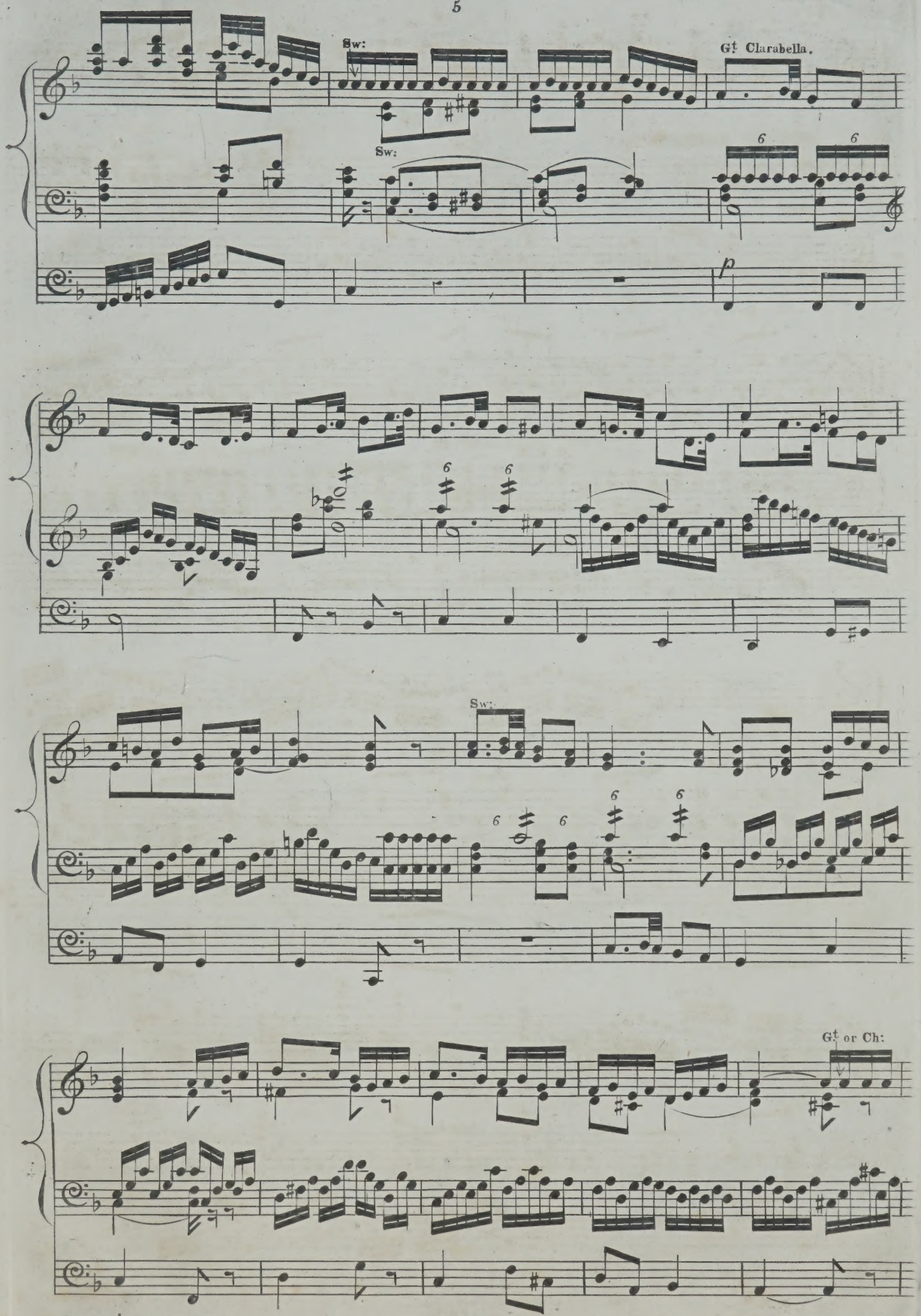


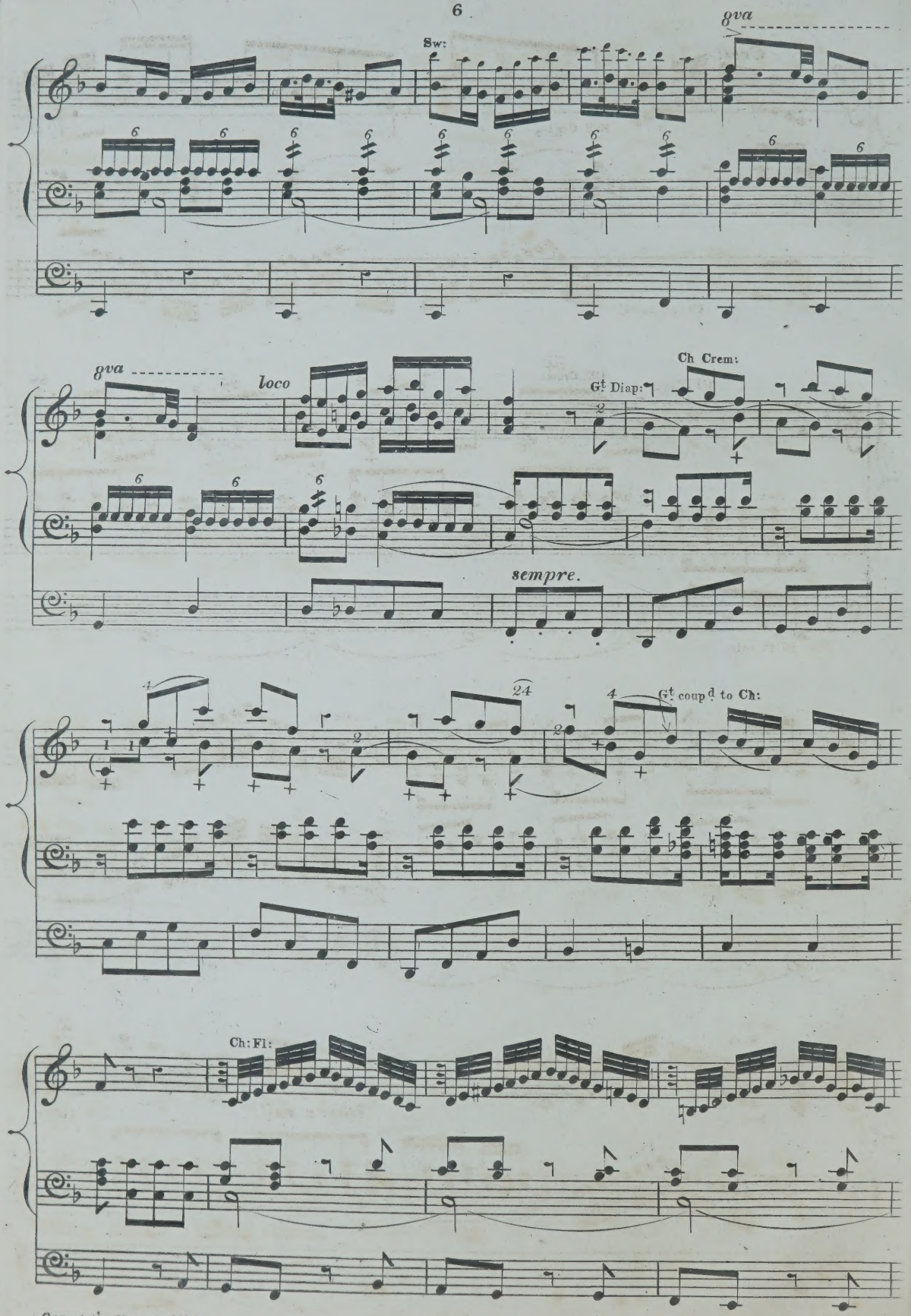

Reed in Sw:
Gt
Gt:

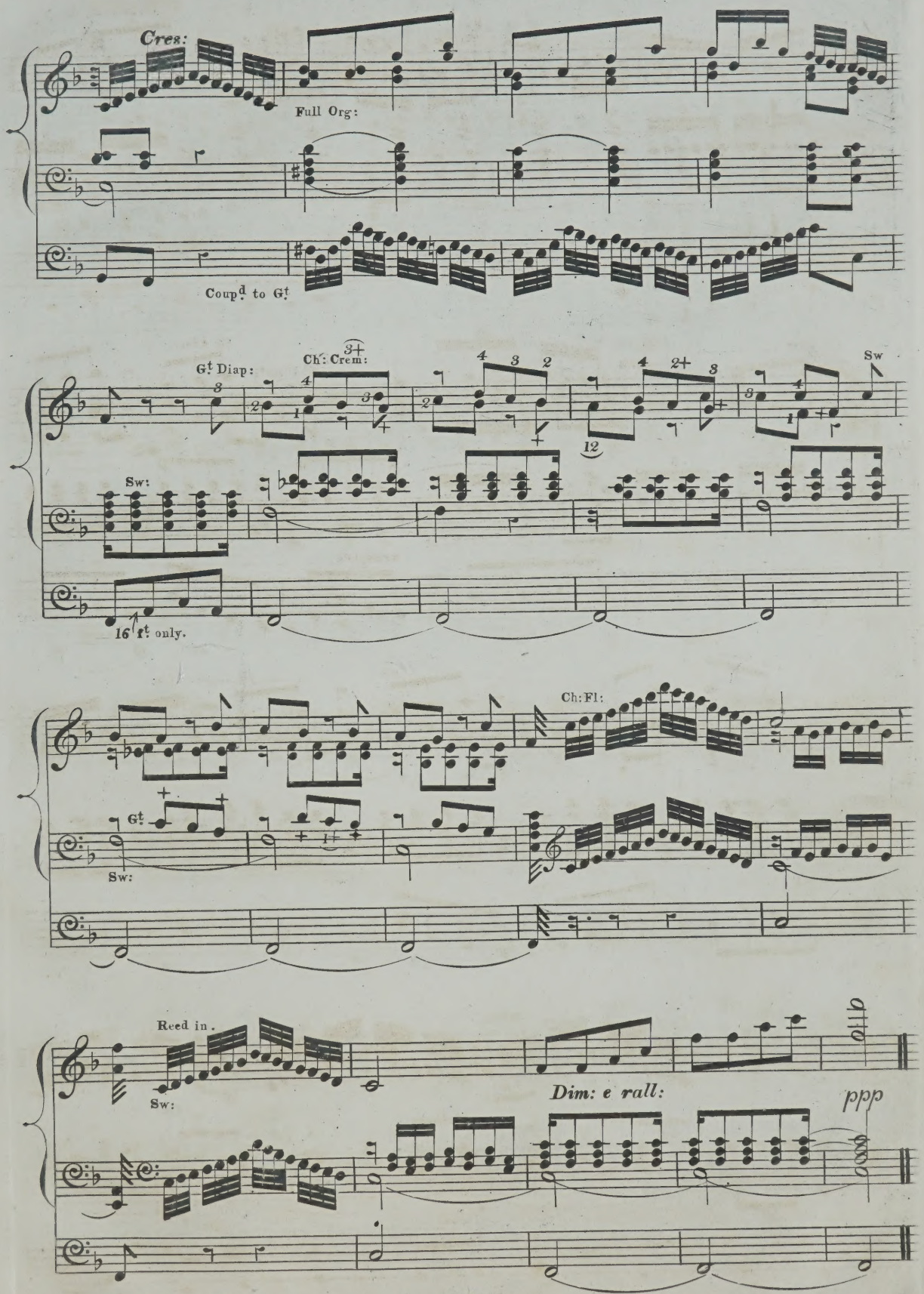

Sw:
L.H. Sw:
ff
trem:
ff



✳ In order to get the effect intended it is necessary that the Accompaniment should be played almost entirely with the fingers of the L.H. leaving the thumb at liberty to assist the R.H. The fingering above is for the R.H. and below for the L.H.


Sw:
Gt Clarabella.
Sw:
6
6
p
6
6
Sw:
6
6
6
6
Gt or Ch:

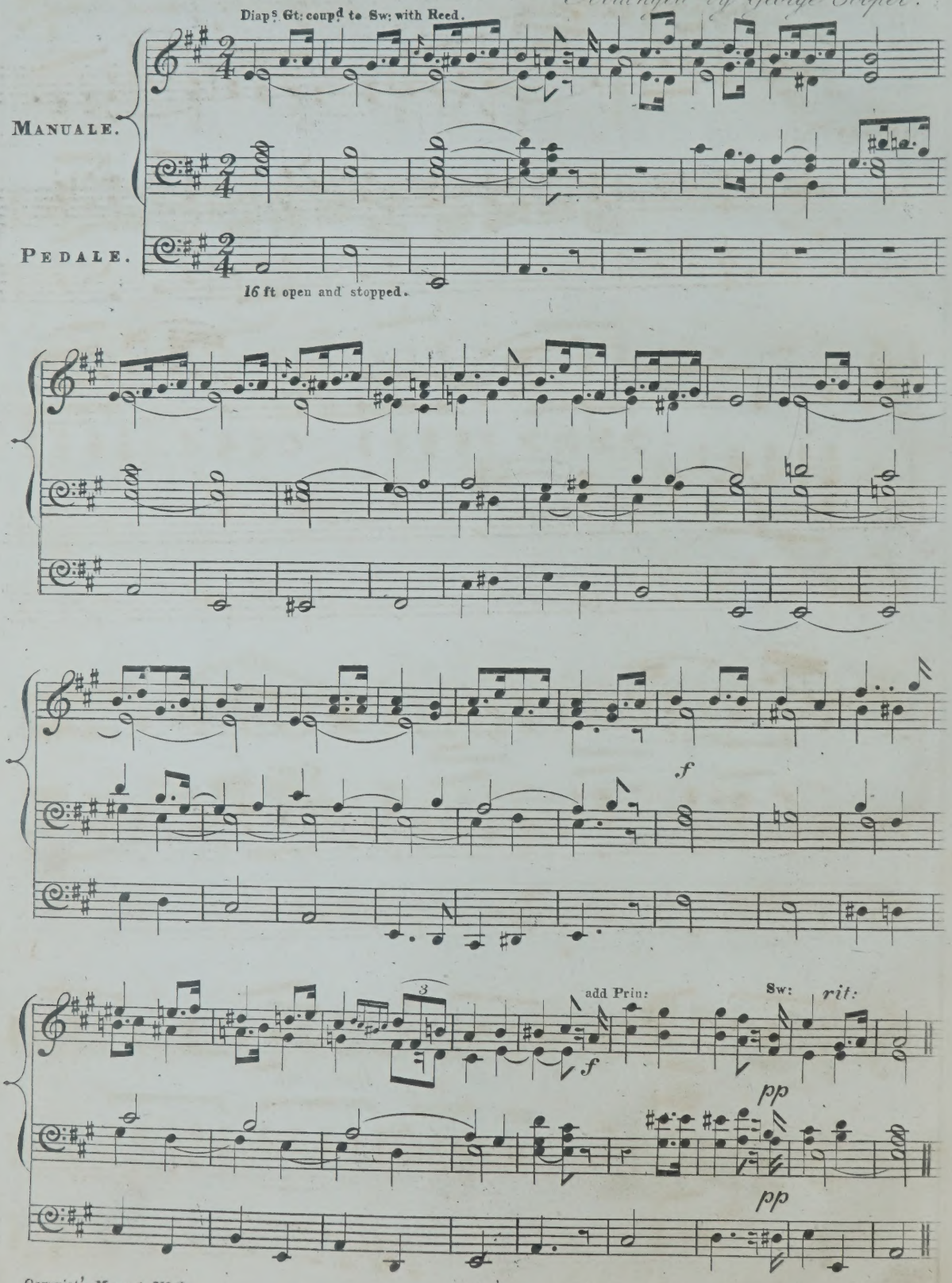

gva
Sw:
gva
loco
Ch Crem:
Gt Diap:
sempre.
Gt coupd to Ch:
Ch: Fl:


Cresc:
Full Org:
Coupd. to Gt.
Gt Diap:
Ch: Crem:
Sw
Sw:
16 ft. only.
Ch: Fl:
Gt
Sw:
Reed in.
Sw:
Dim: e rall:
ppp

ANDANTE FROM A SONATA

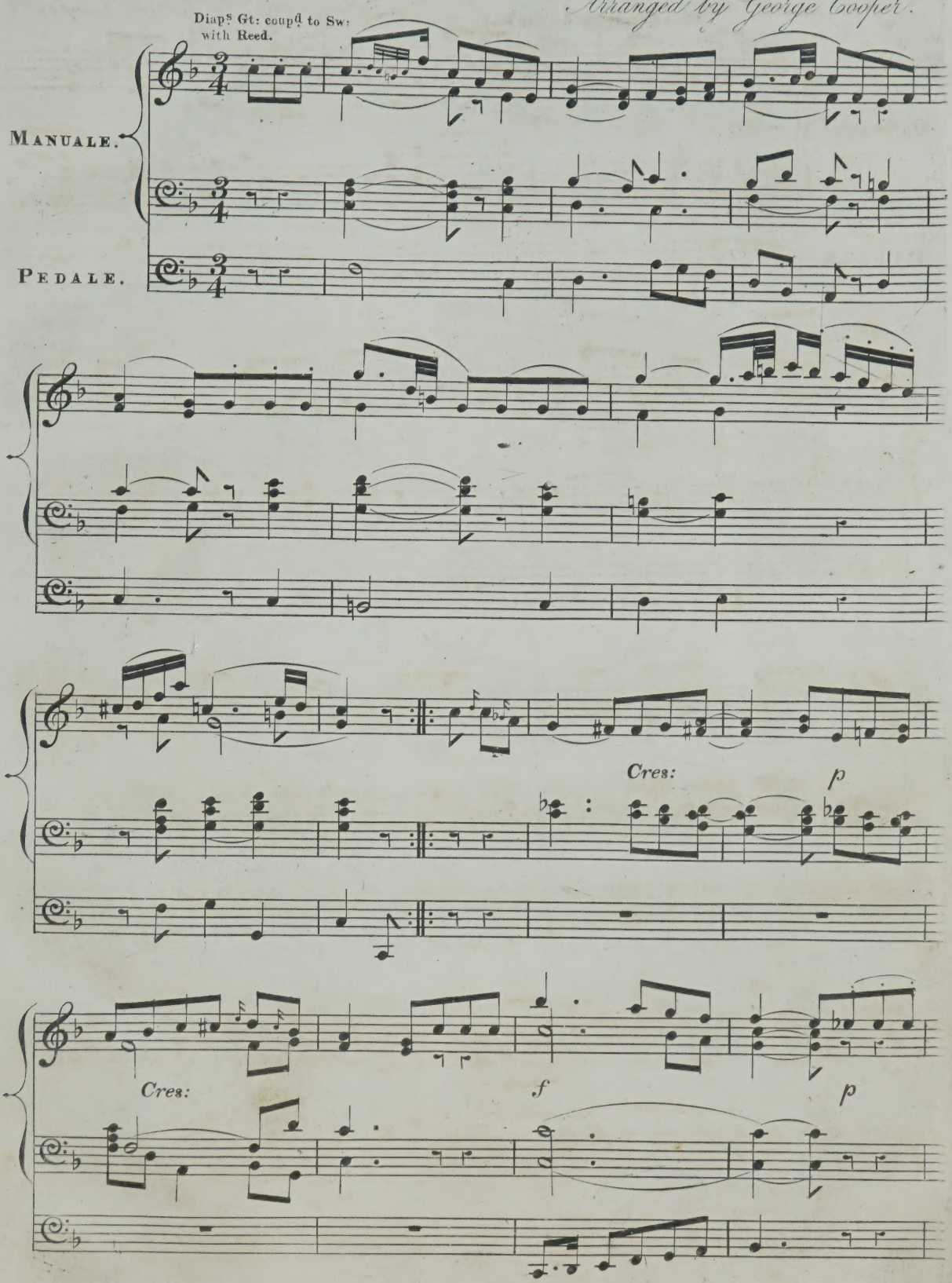
BY CZERNY.

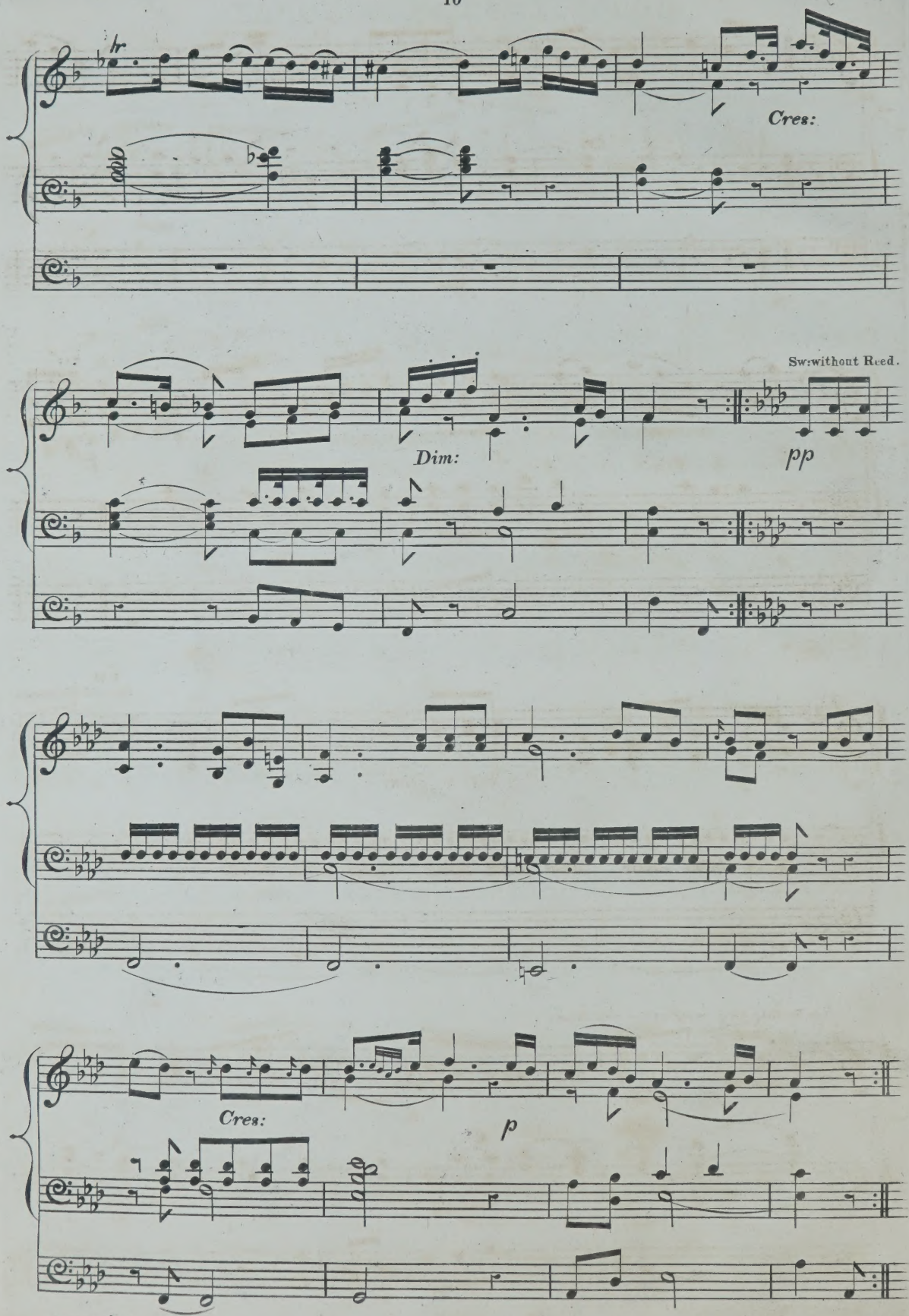
Arranged by George Cooper.

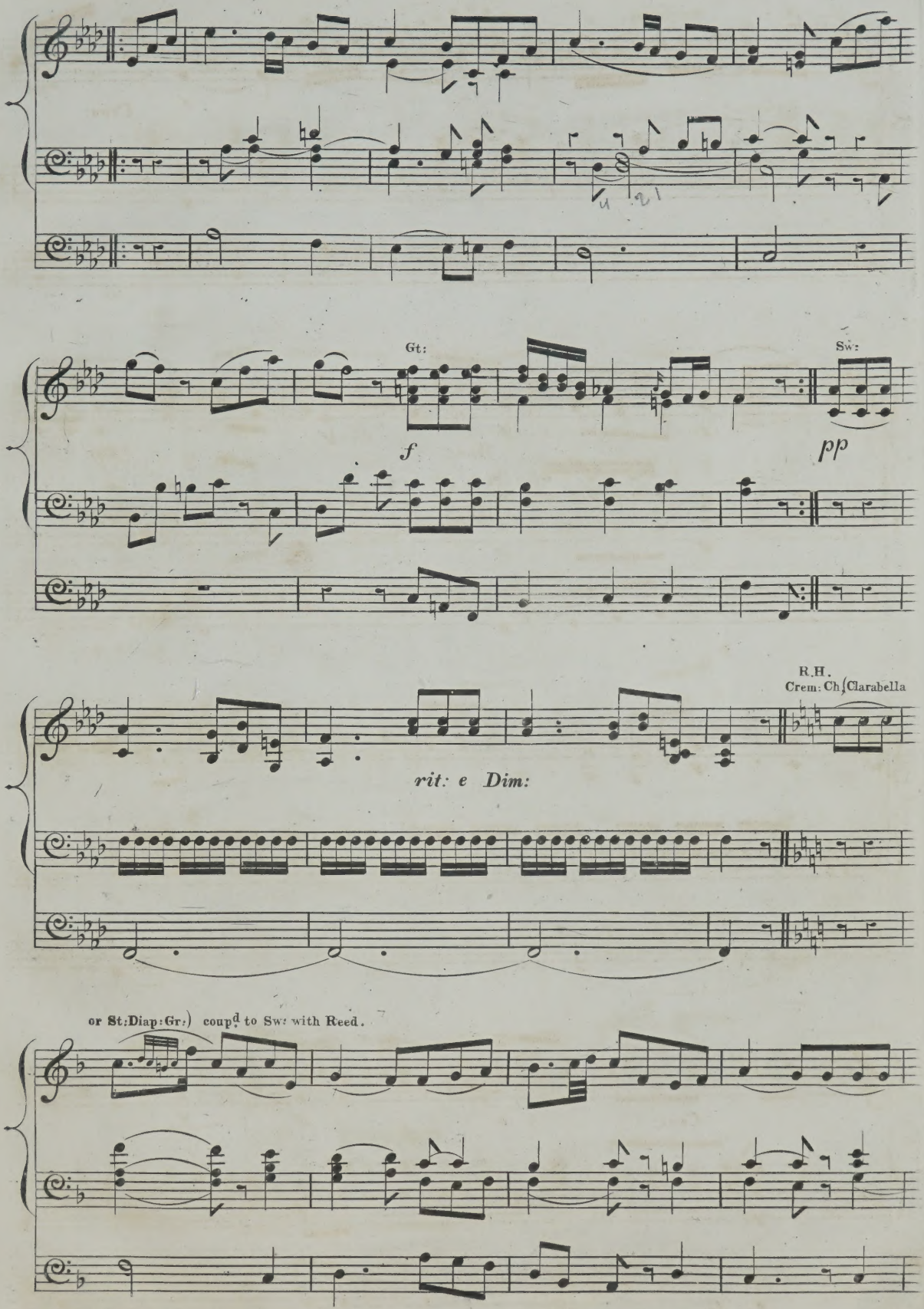


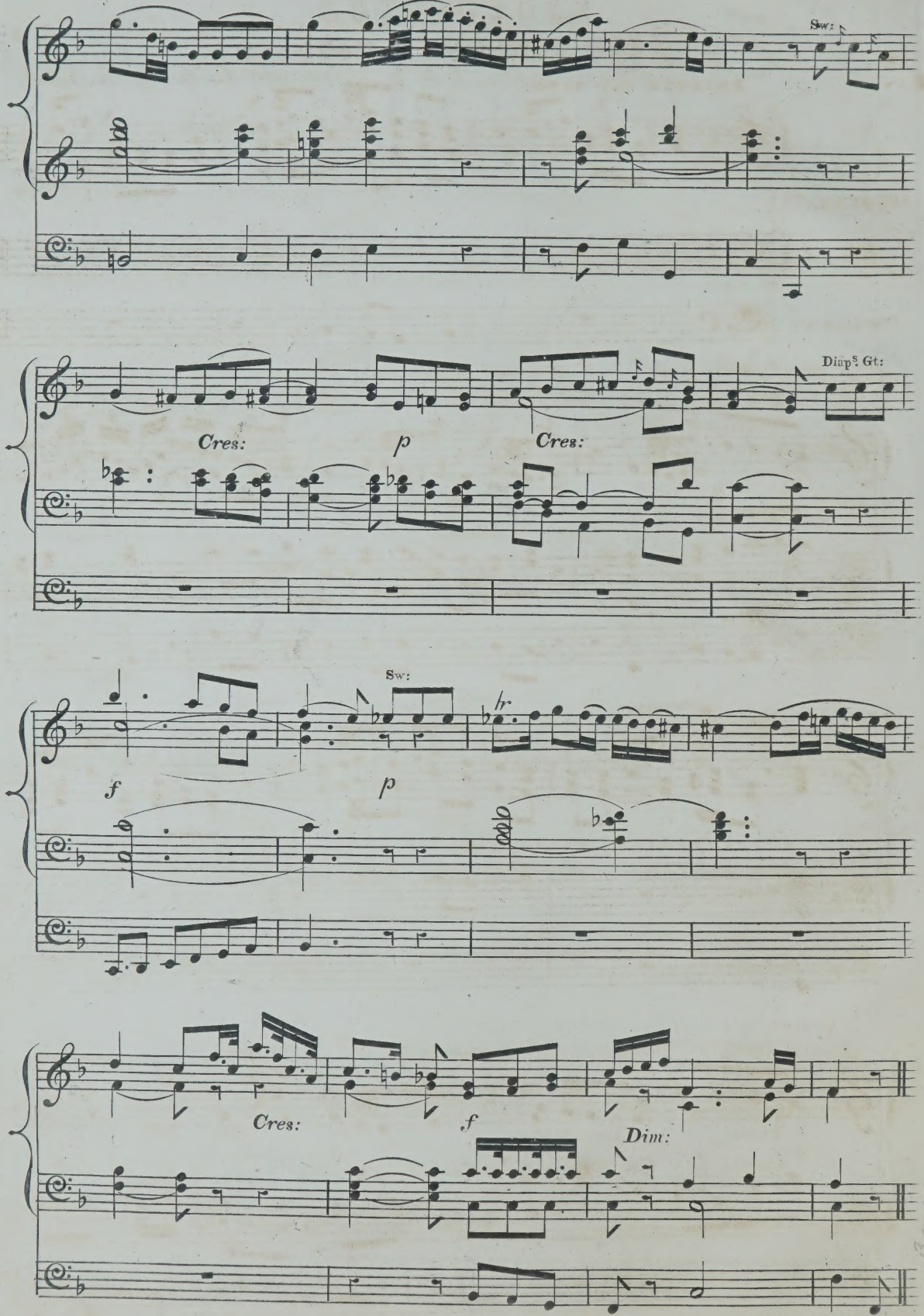
ANDANTE FROM A SONATA
BY MOZART.

Arranged by George Cooper.




tr
Cres:
Sw:without Reed.
Dim:
pp
Cres:
p


Gt:
Sw:
f
pp
R.H.
Crem: Ch{Clarabella
rit: e Dim:
or St:Diap:Gr:) coup.d to Sw: with Reed.

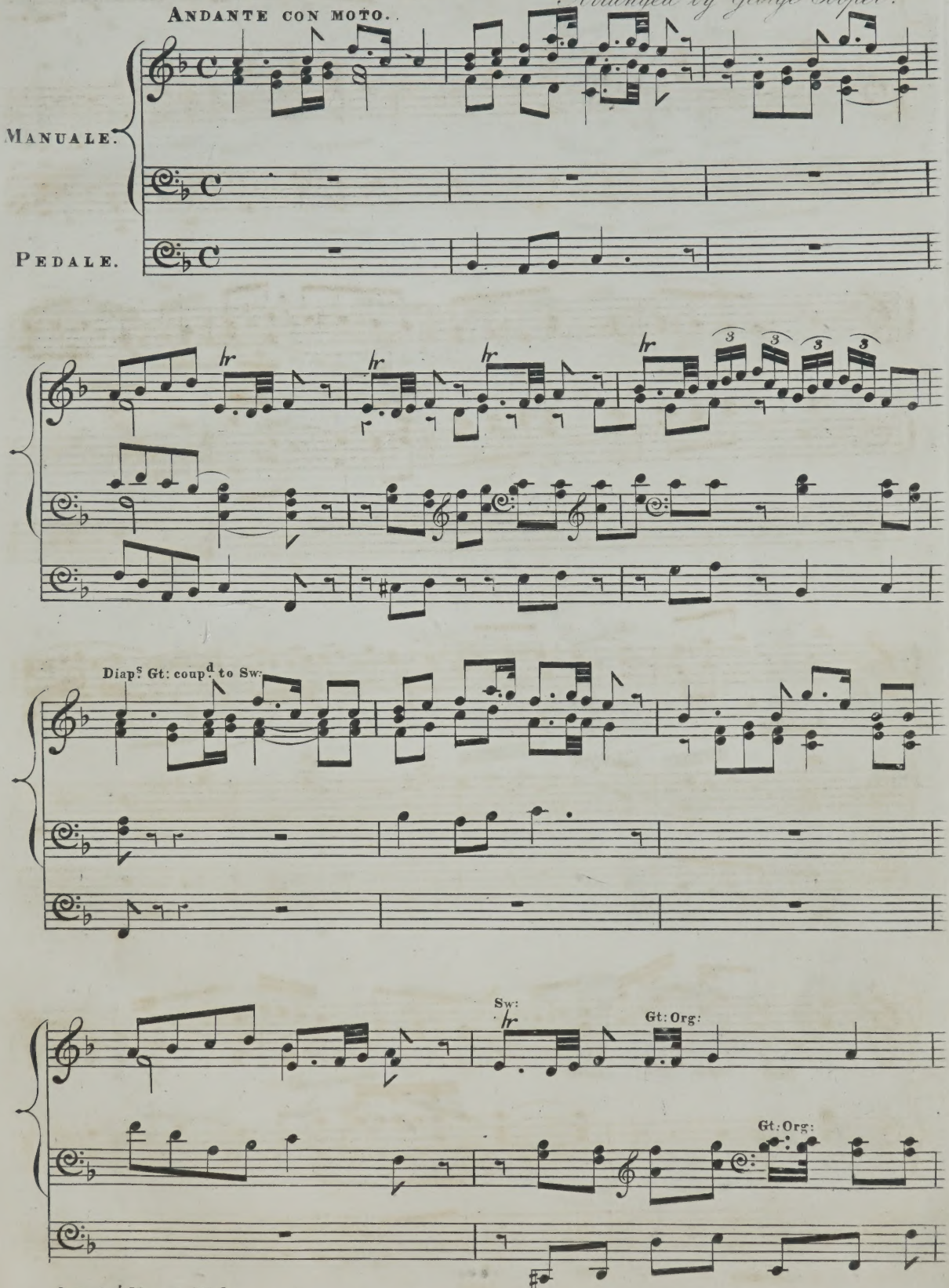

Sw:
Diap.s Gt:
Cres:
p
Cres:
Sw:
f
p
hr
Cres:
f
Dim:

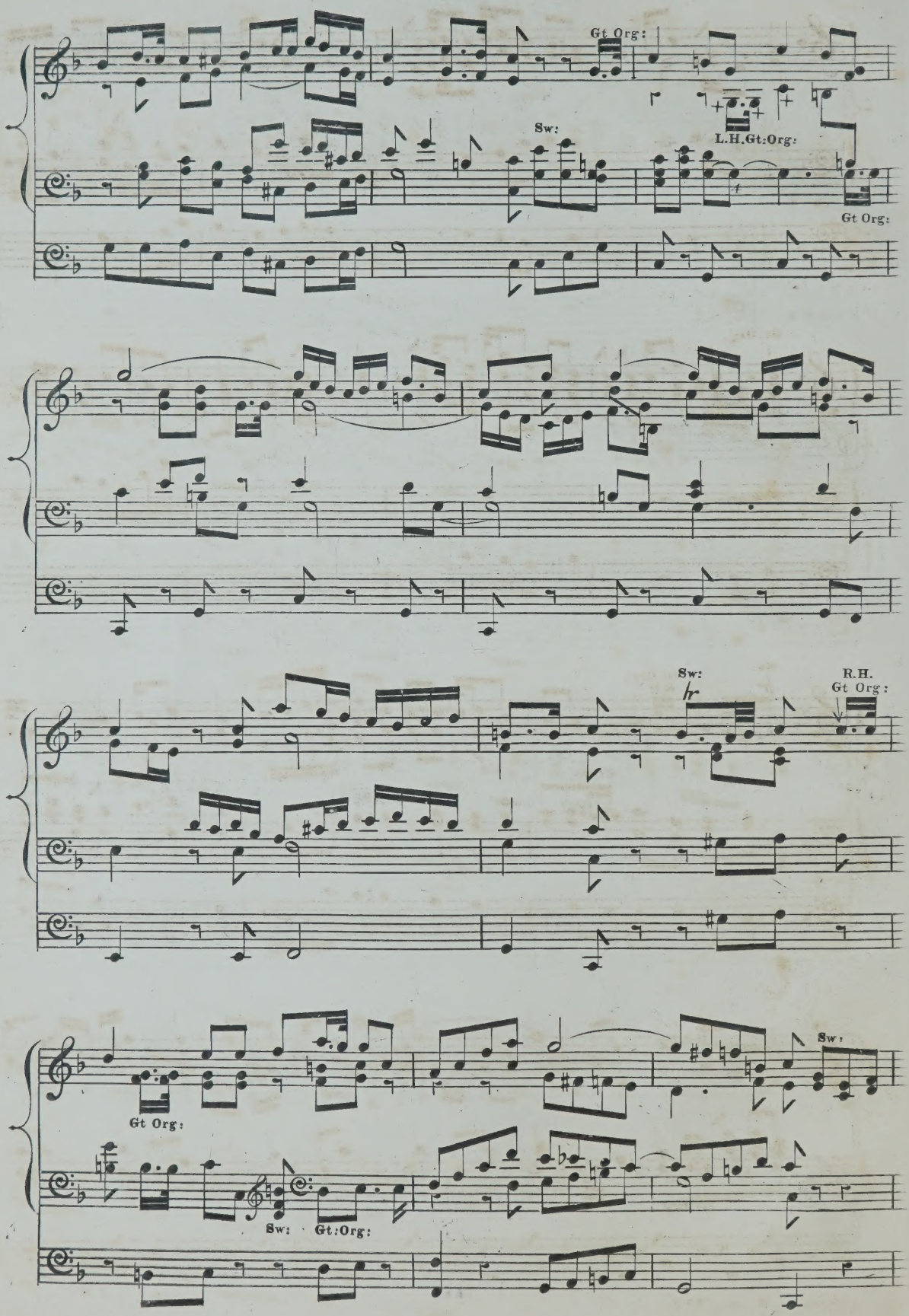
BENEDICTUS

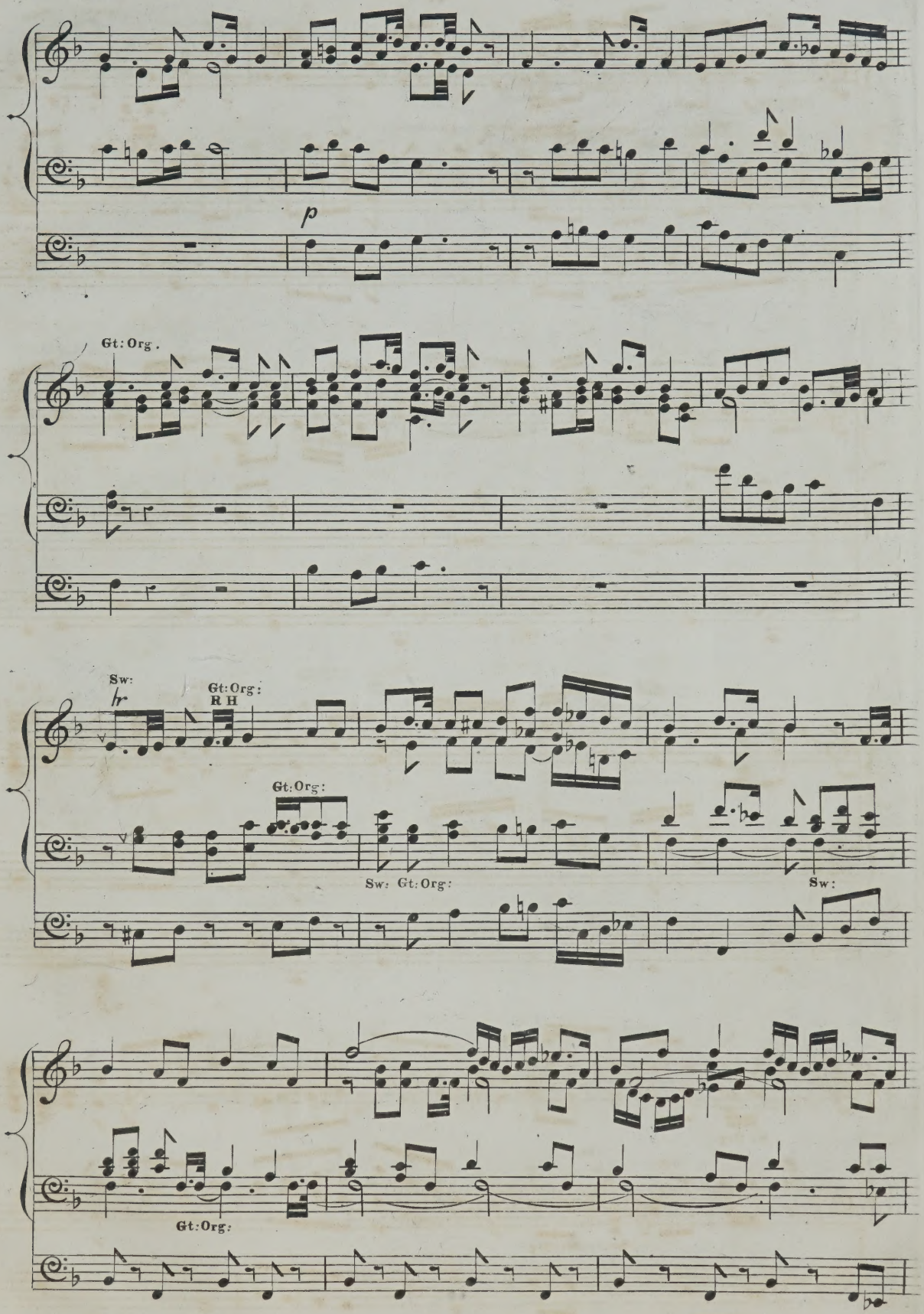
FROM SCHUBERT'S MASS in B. b.

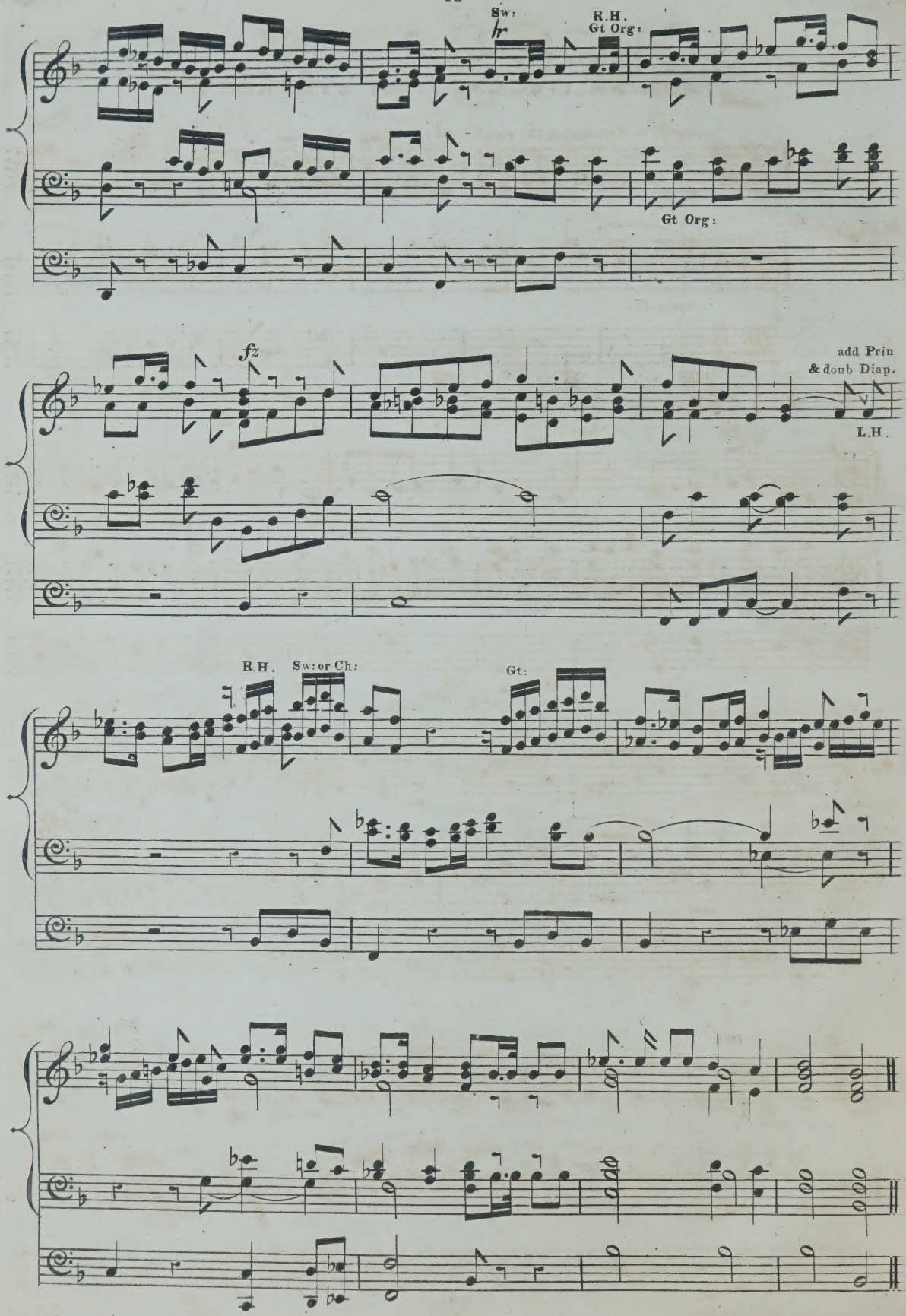
Arranged by George Cooper.

ANDANTE CON MOTO.




Gt Org:
Sw:
L.H.Gt:Org:
Gt Org:
Sw:
R.H.
Gt Org:
Gt Org:
Sw:
Sw: Gt:Org:
Sw:

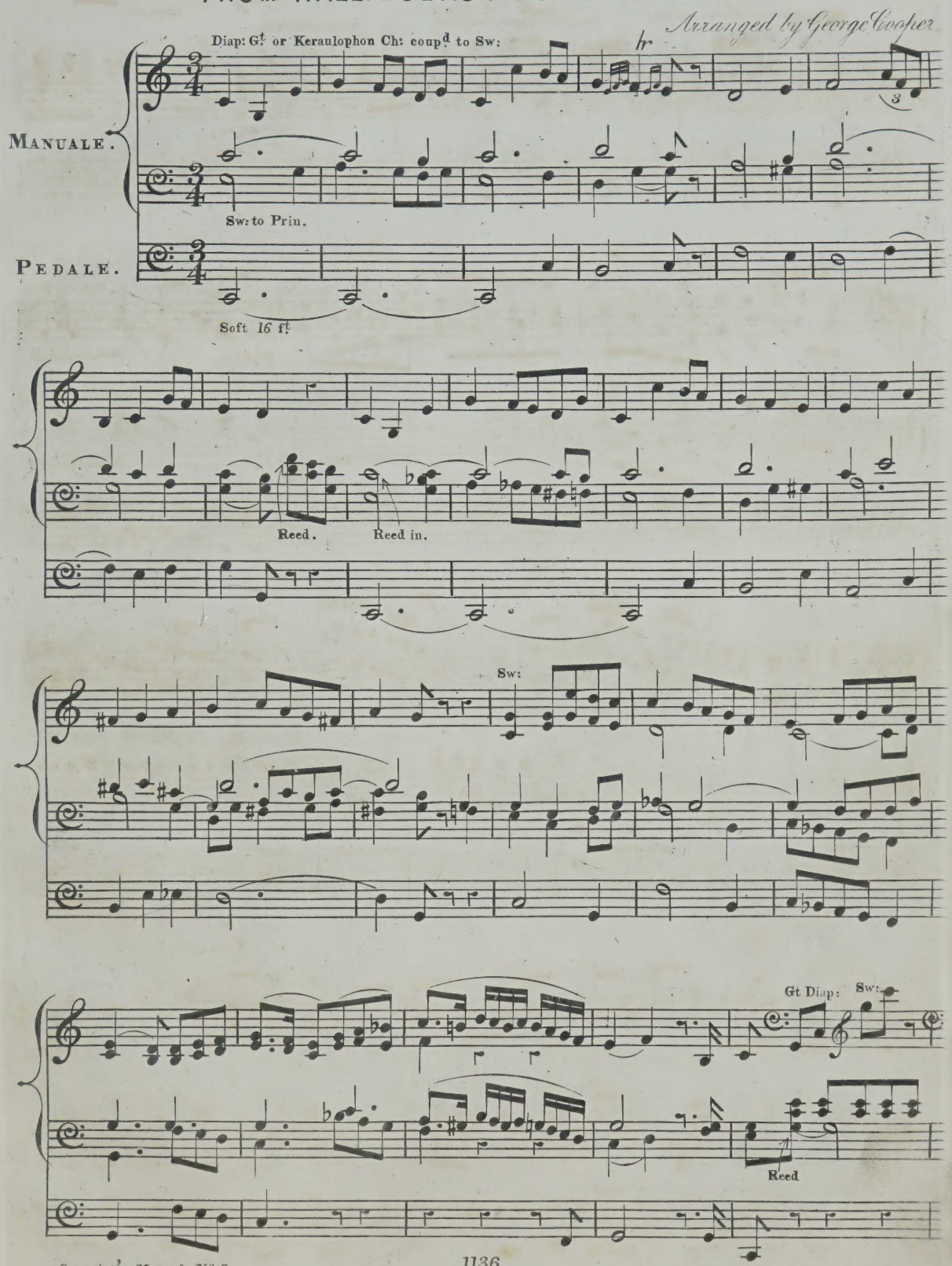

p
Gt: Org.
Sw:
hr
Gt: Org:
R H
Gt: Org:
Sw: Gt: Org:
Sw:
Gt: Org:

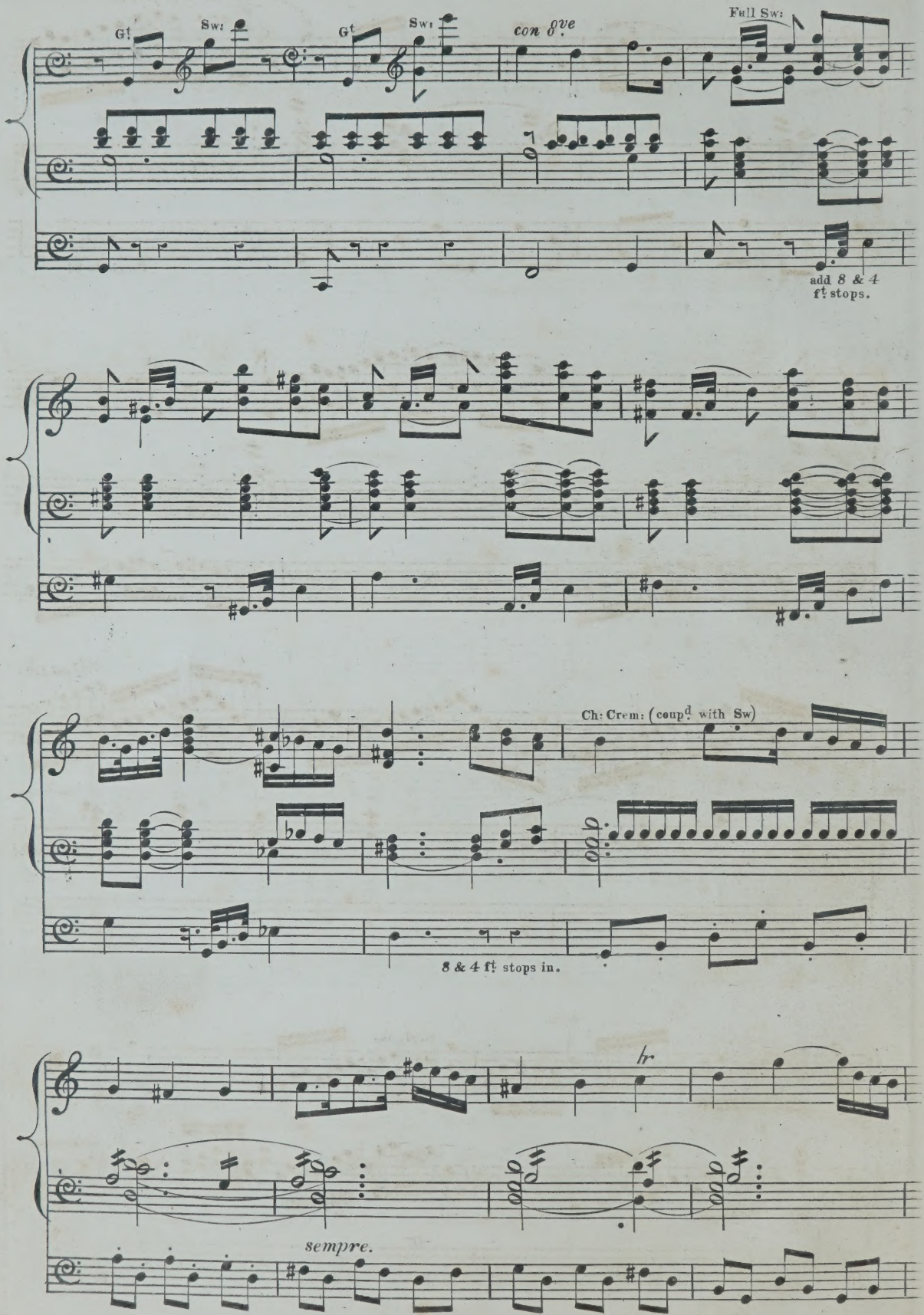

Sw:
R.H.
Gt Org:
Gt Org:
fz
add Prin
& doub Diap.
L.H.
R.H.
Sw: or Ch:
Gt:

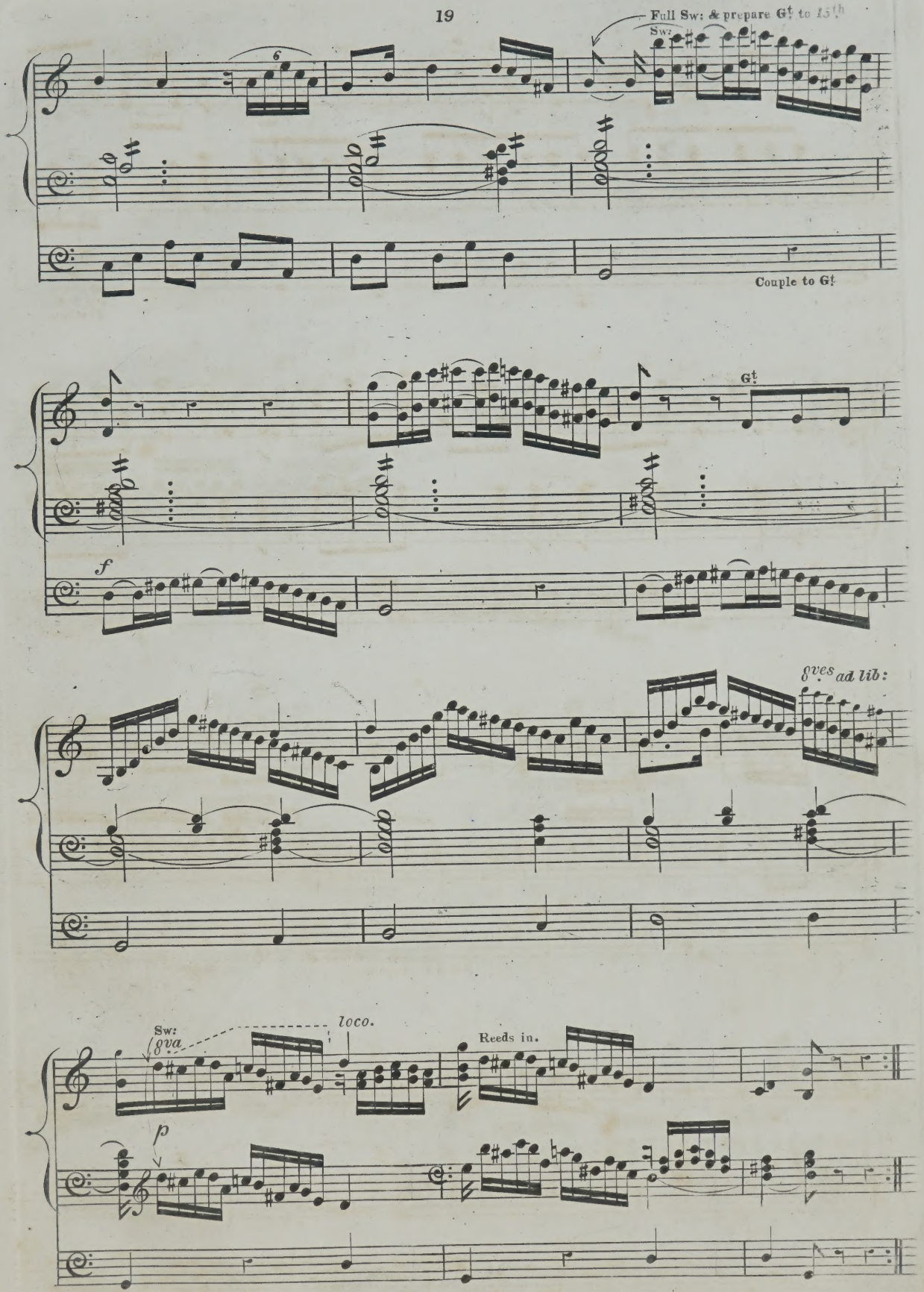
ADAGIO.

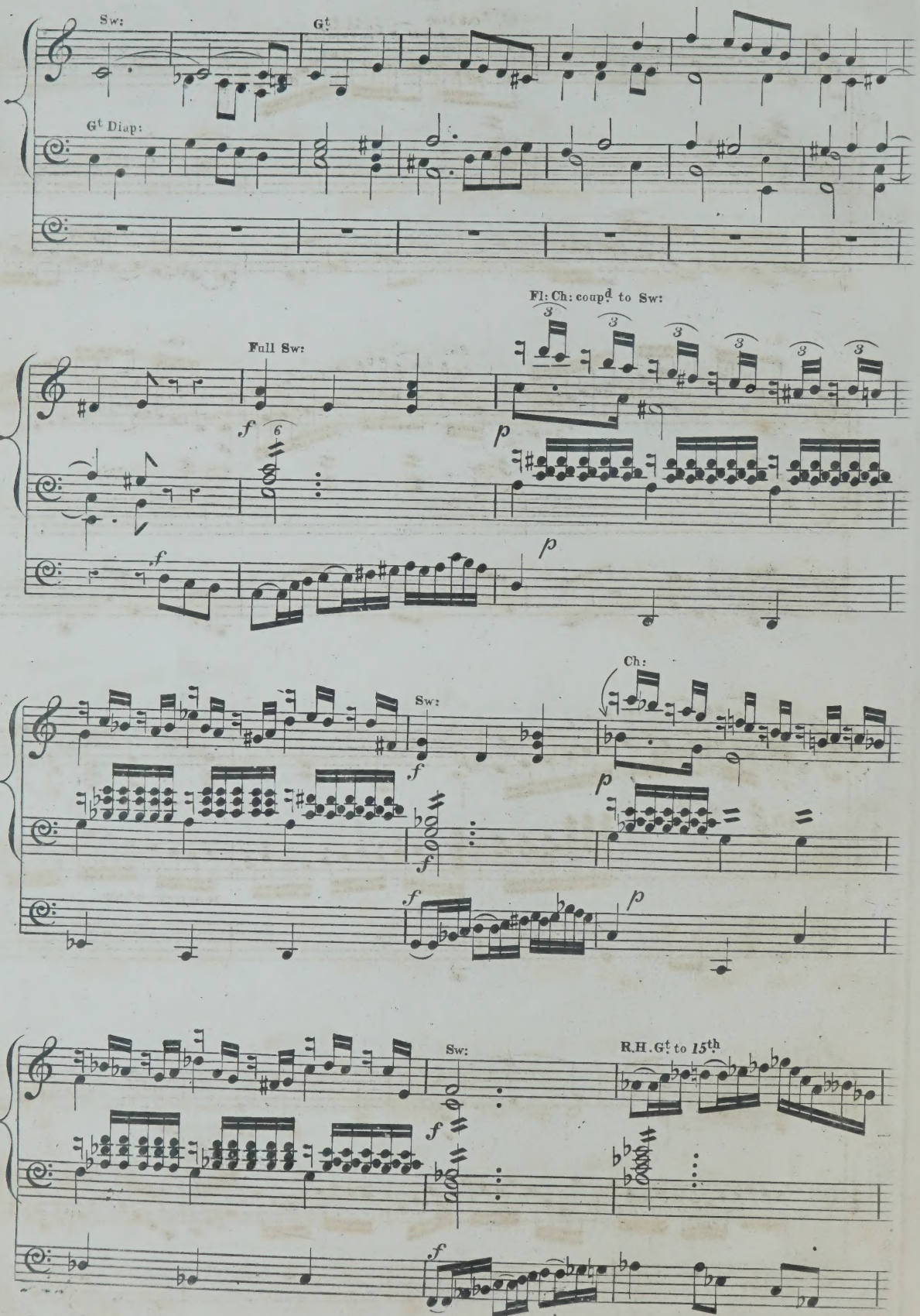
FROM KALLIWODA'S FIRST SYMPHONY.

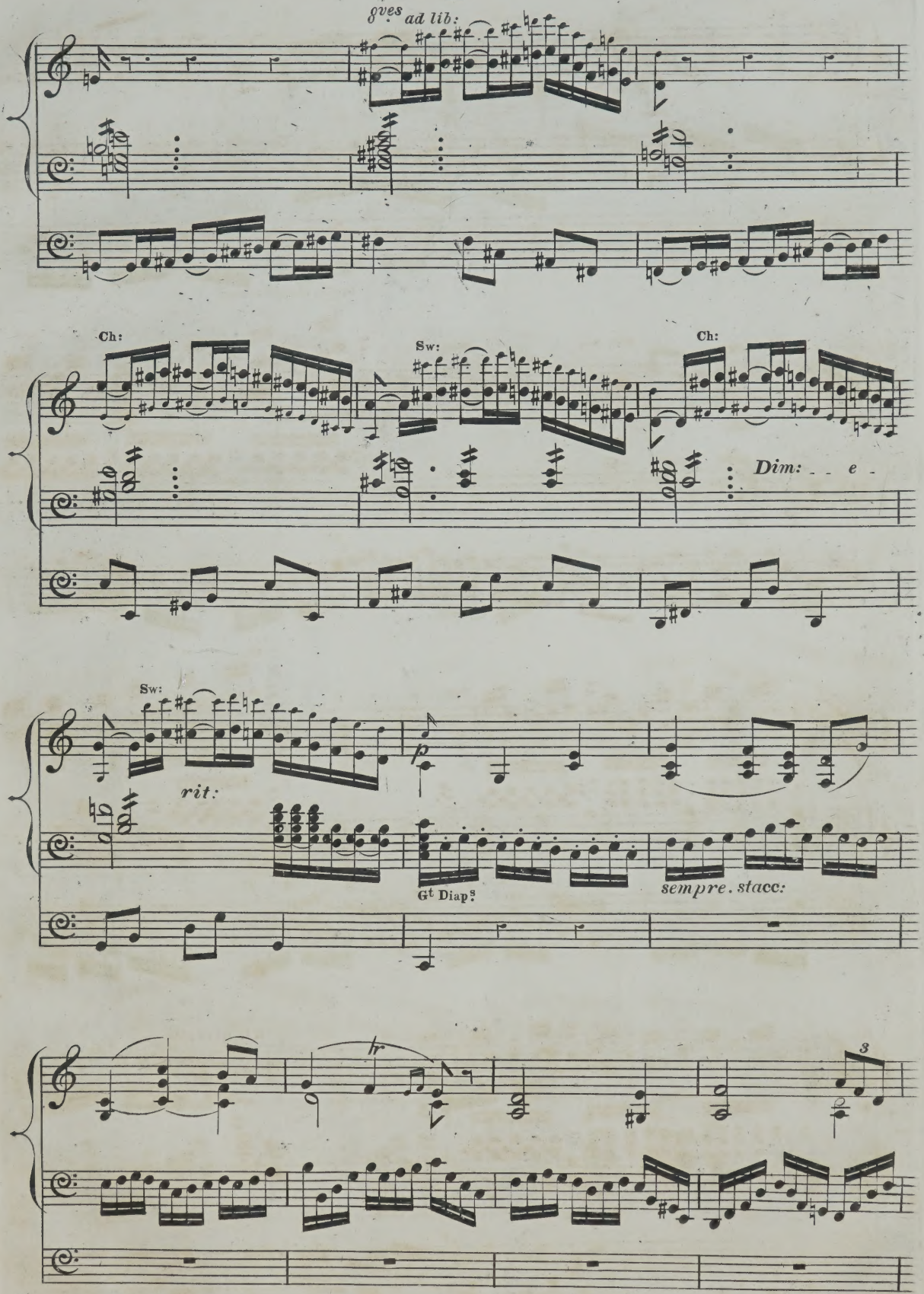
Arranged by George Cooper

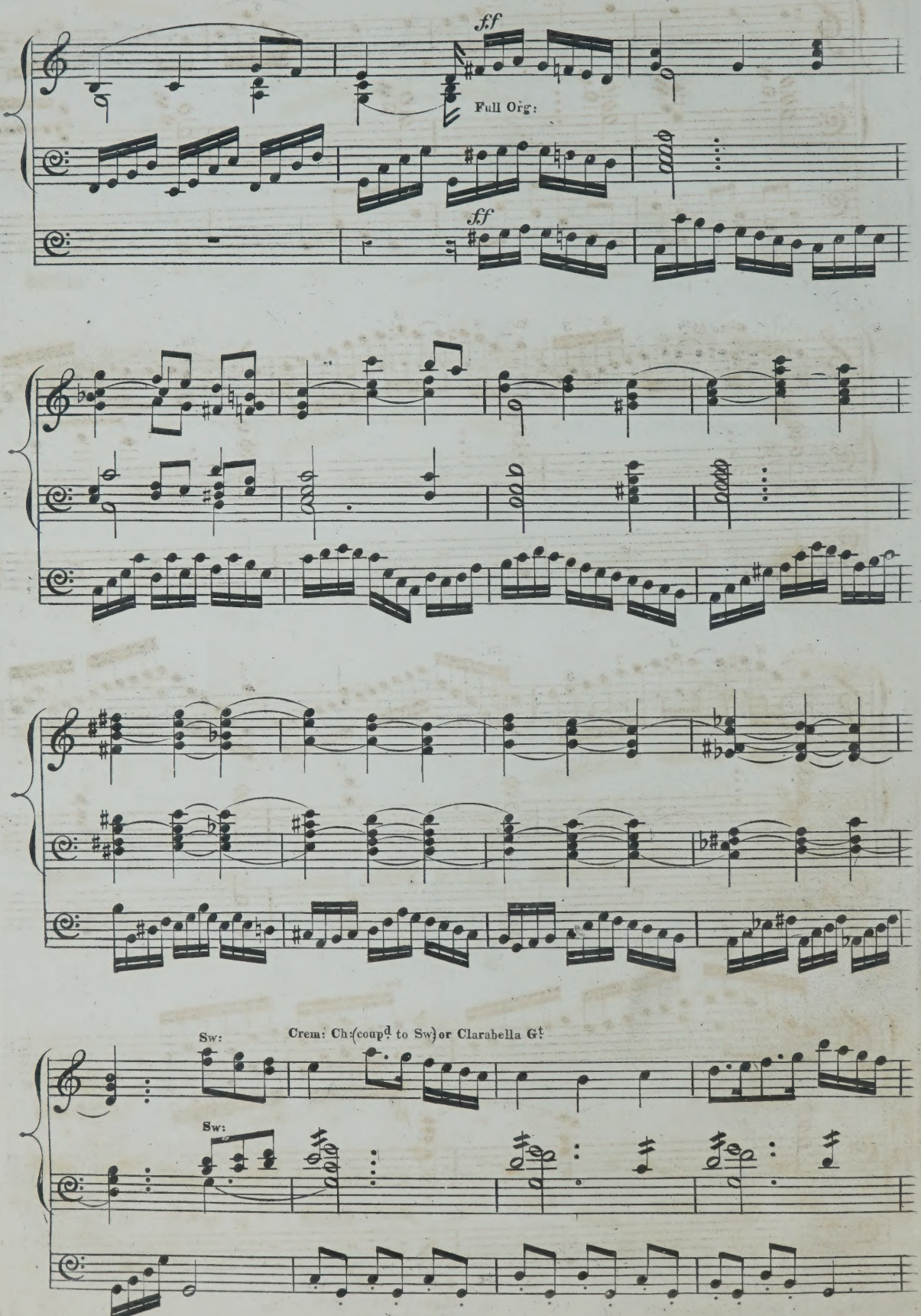


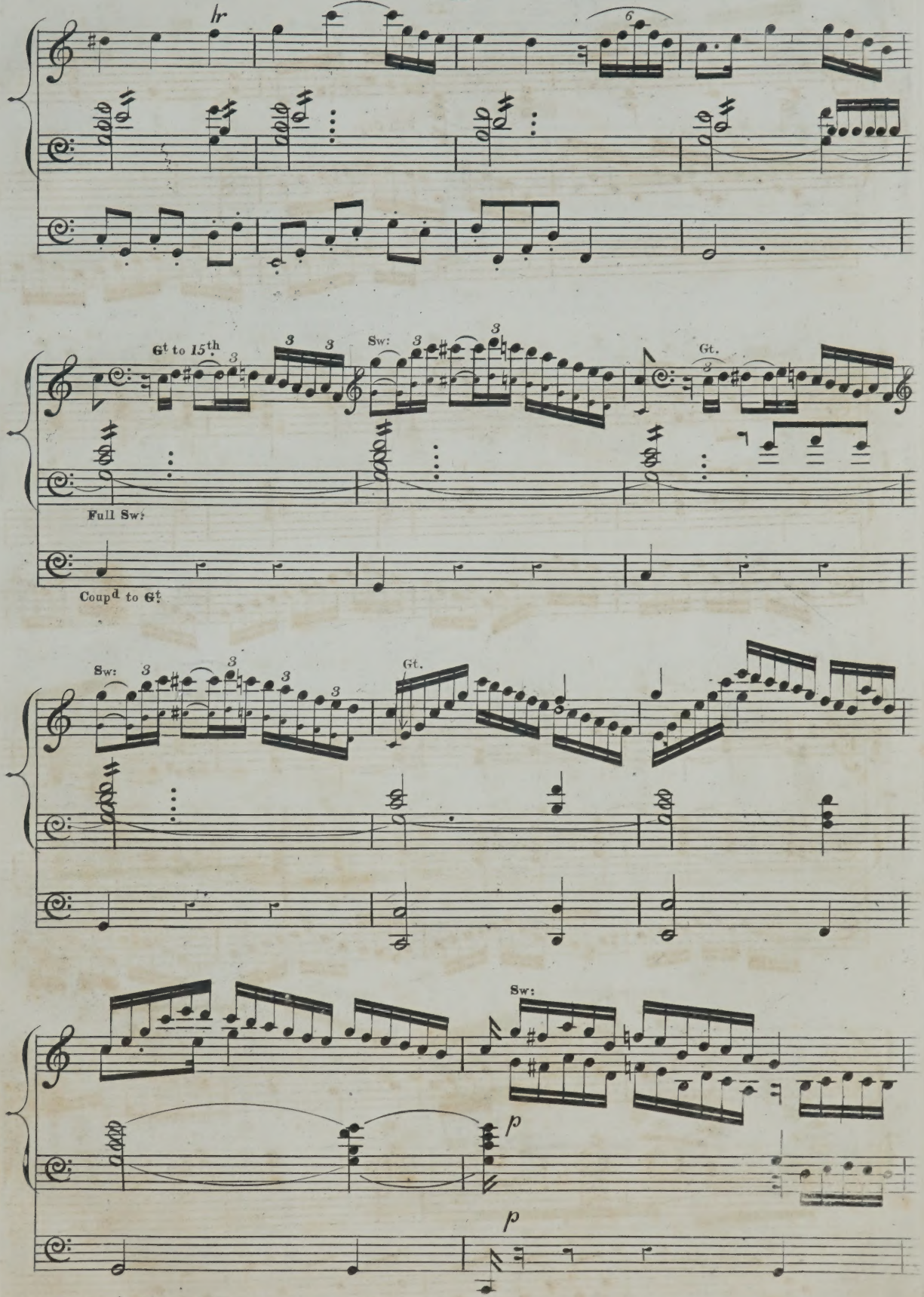

Gt
Sw:
Gt
Sw:
con 8ve
Full Sw:
add 8 & 4 ft stops.
Ch: Crem: (coupd with Sw)
8 & 4 ft stops in.
hr
sempre.

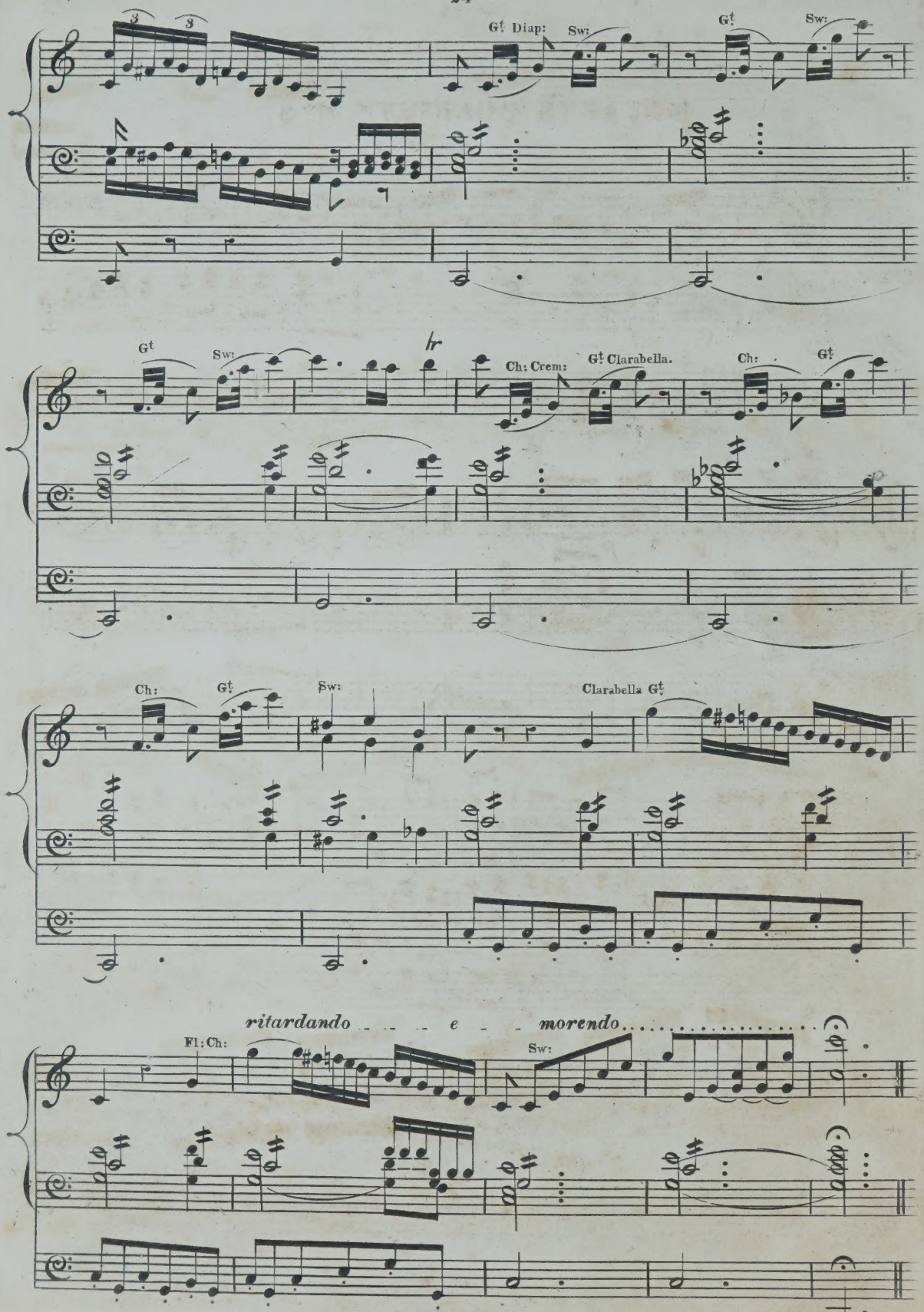

Full Sw: & prepare Gt to 15th
Sw:
6
Couple to Gt
Gt
f
8ves ad lib:
Sw:
8va
loco.
Reeds in.
p


Sw:
Gt
Gt Diap:
Fl: Ch: coupd to Sw:
Full Sw:
Ch:
Sw:
R.H. Gt to 15th


8ves ad lib:
Ch:
Sw:
Ch:
Dim: e
Sw:
rit:
p
Gt Diapsn
sempre. stacc:
tr
3


ff
Full Org:
ff
Sw:
Crem: Ch: (coupd to Sw) or Clarabella Gt
Sw:


lr
6
Gt to 15th
3
3
3
Sw:
3
3
Gt.
3
Full Sw:
Coupd to Gt
Sw:
3
3
3
3
3
Gt.
Sw:
p
p

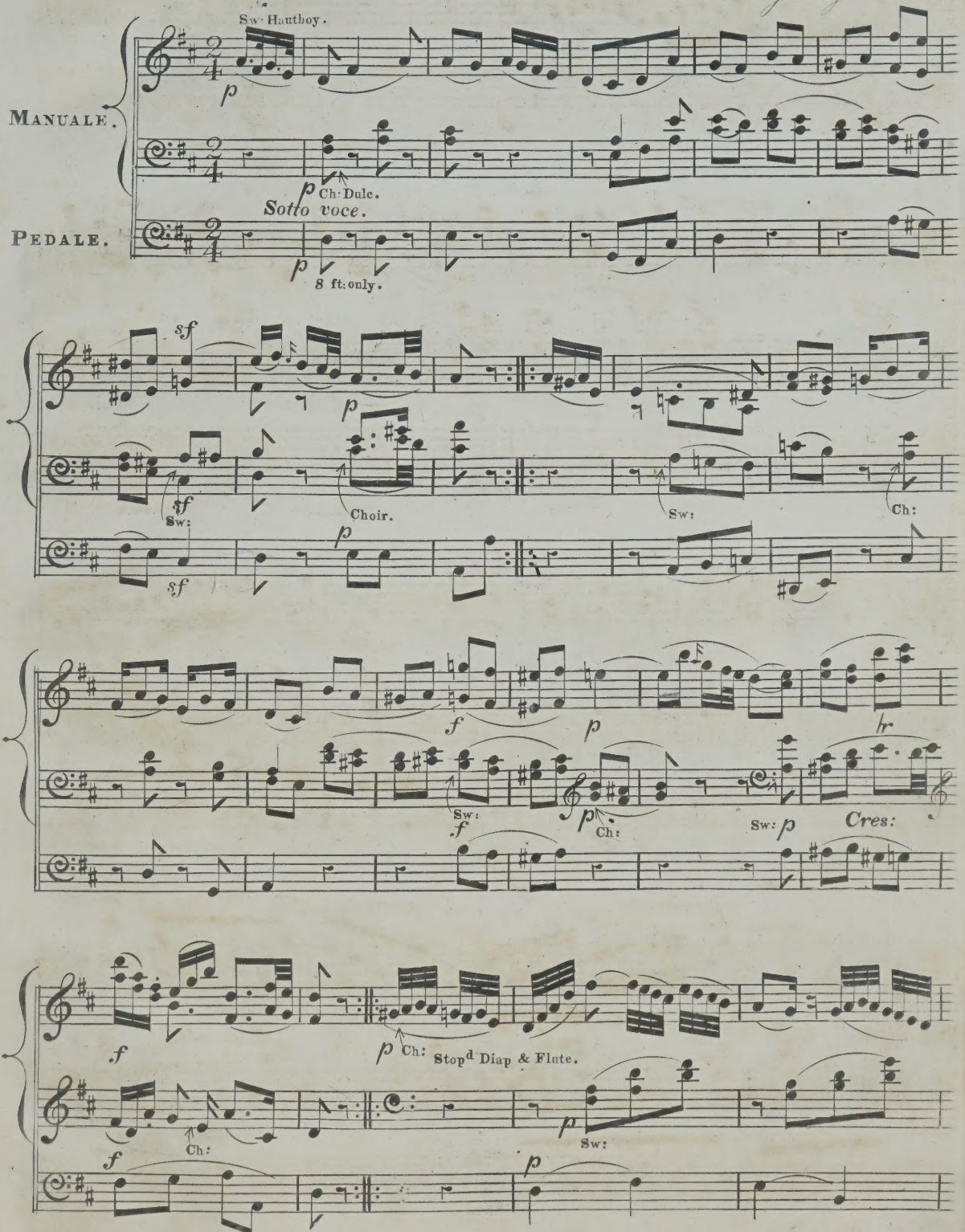

3
3
Gt Diap:
Sw:
Gt
Sw:
Gt
Sw:
hr
Ch: Crem:
Gt Clarabella.
Ch:
Gt
Ch:
Gt
Sw:
Clarabella Gt
ritardando - - - e - - morendo
Fl: Ch:
Sw:

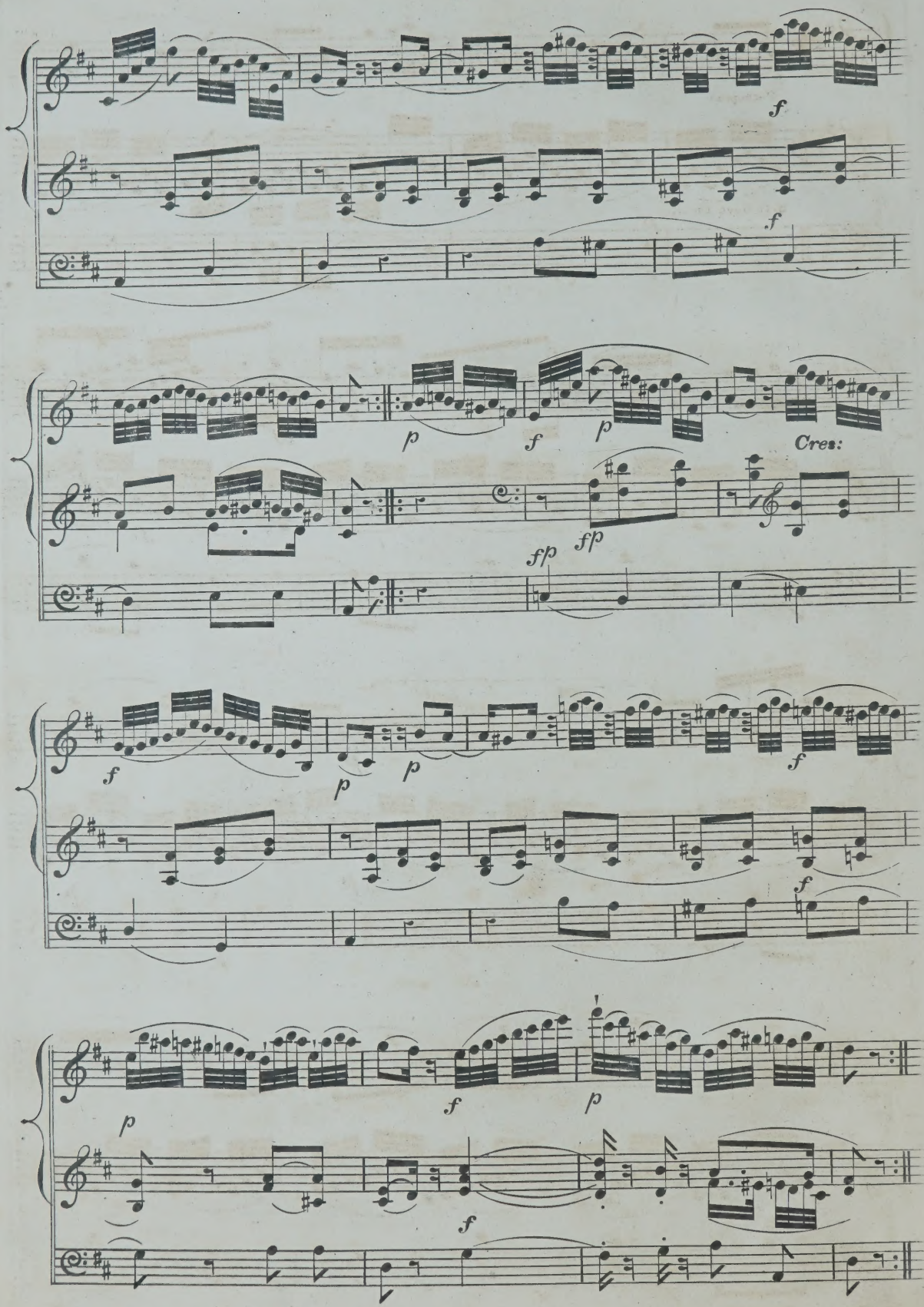
ANDANTE.

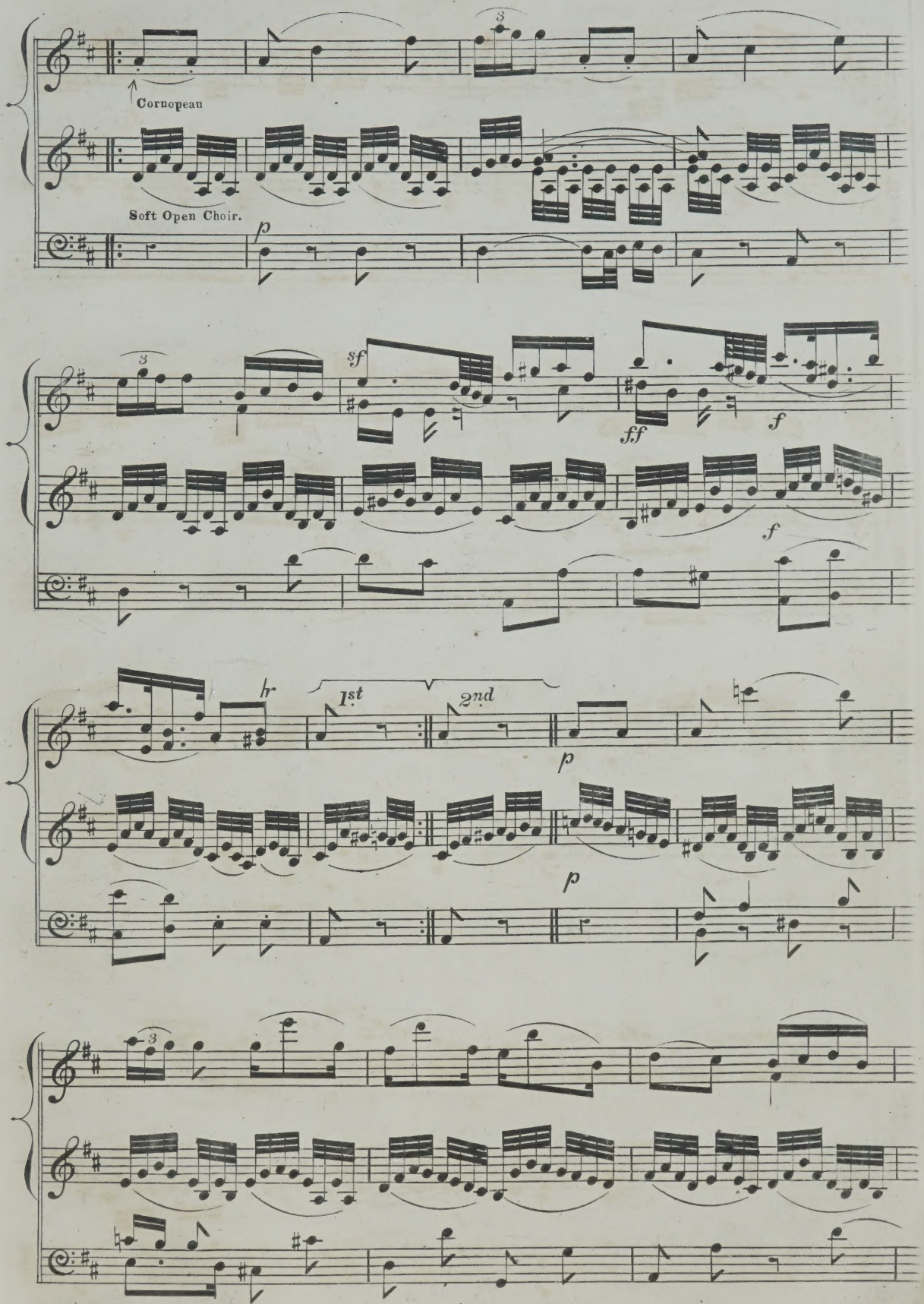
from

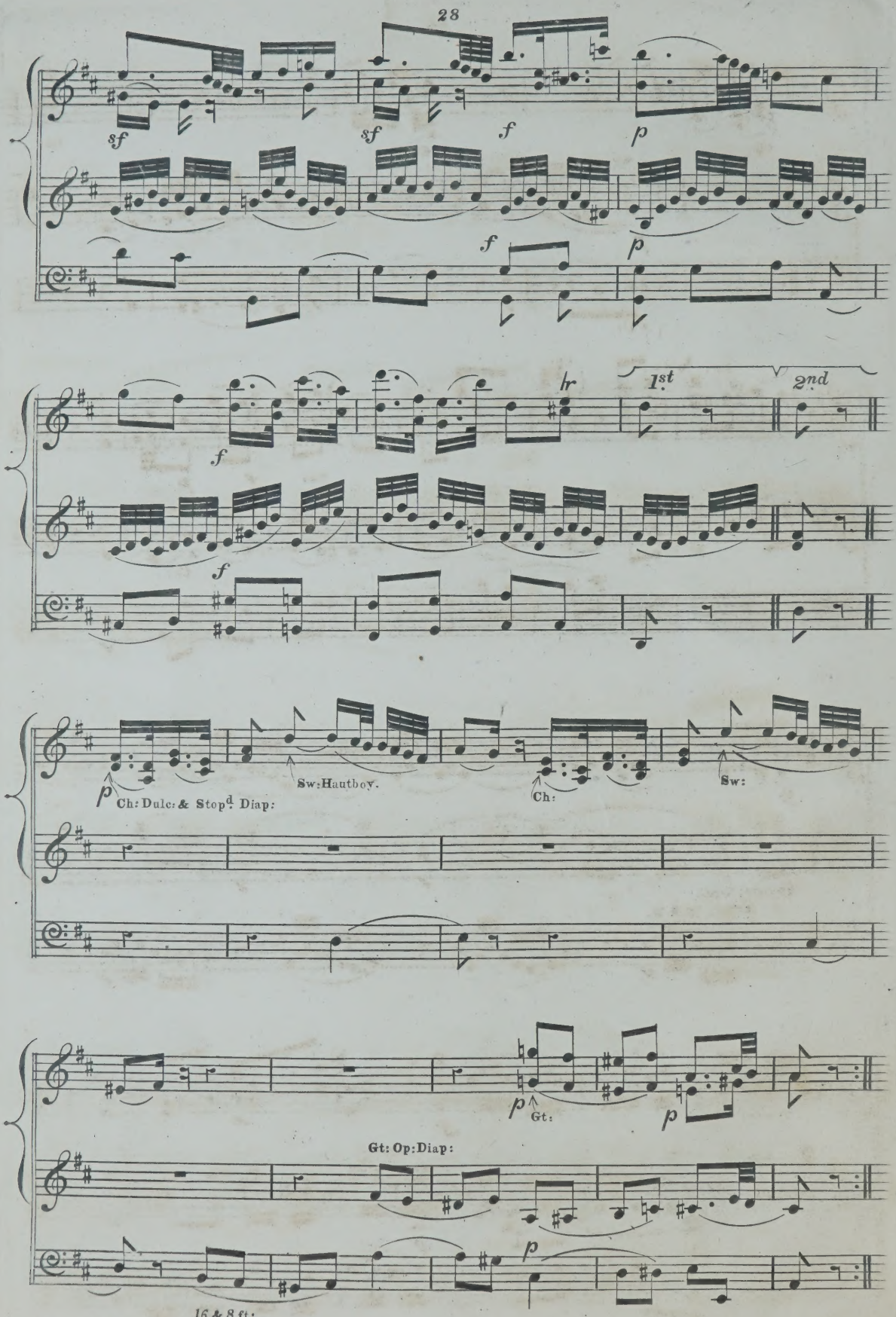
MOZART'S QUARTETT, N°5.

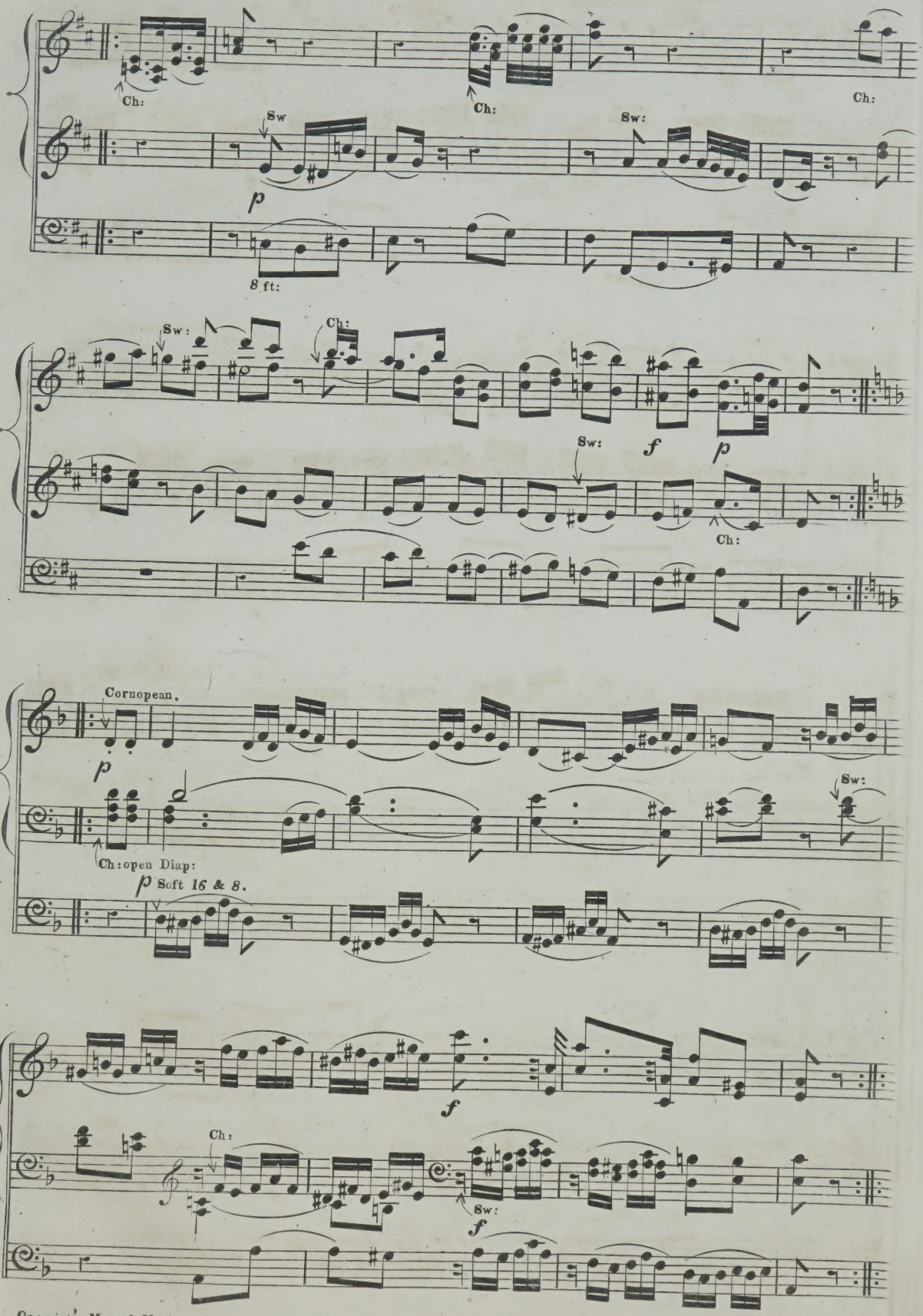
Arranged by W Rea.

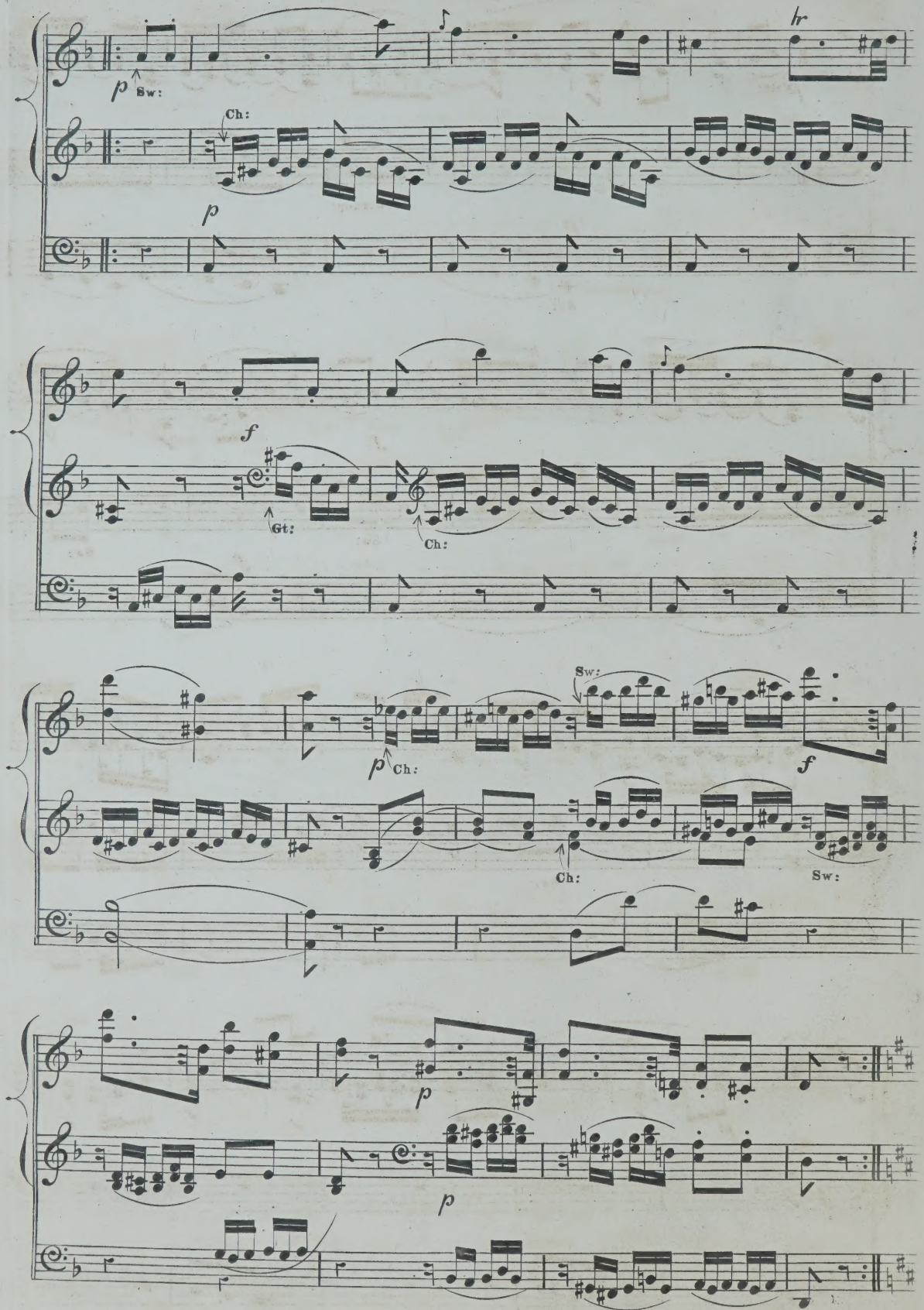


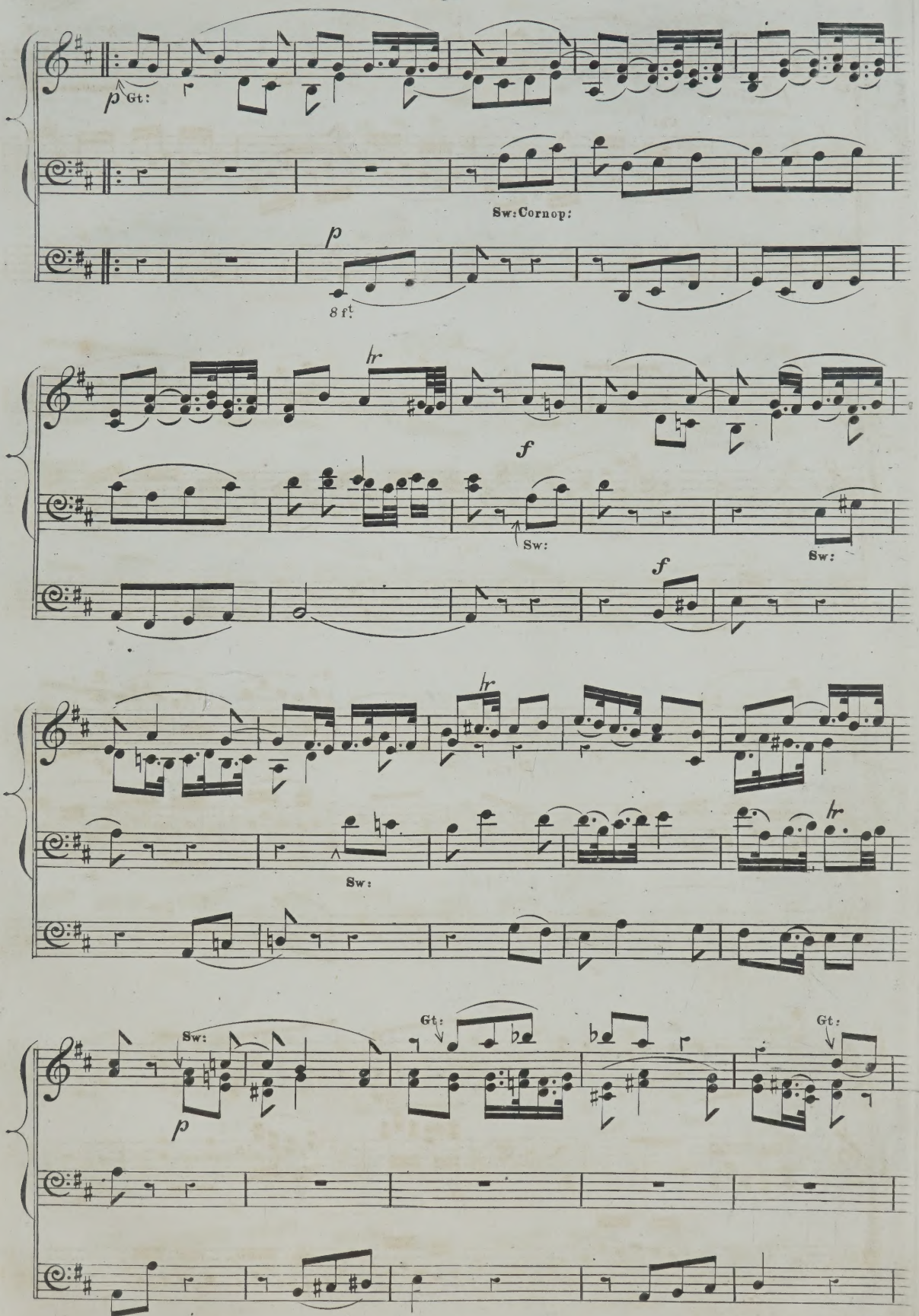

f
f
p
f
p
Cres:
fp
fp
f
f
p
p
f
f
p
f
p
f

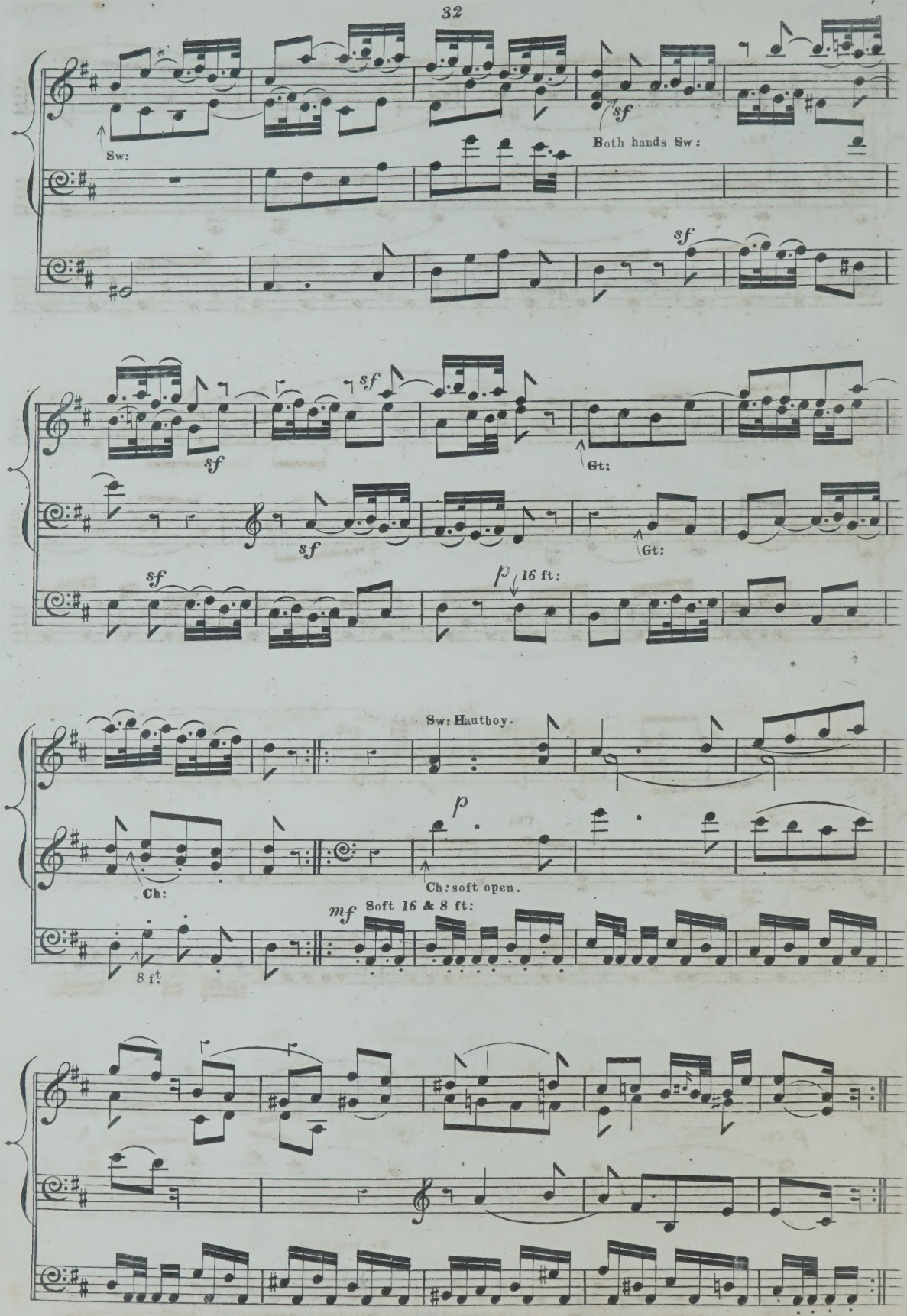

Cornopean
Soft Open Choir.
p
sf
ff
f
f
hr
1st
2nd
p
p

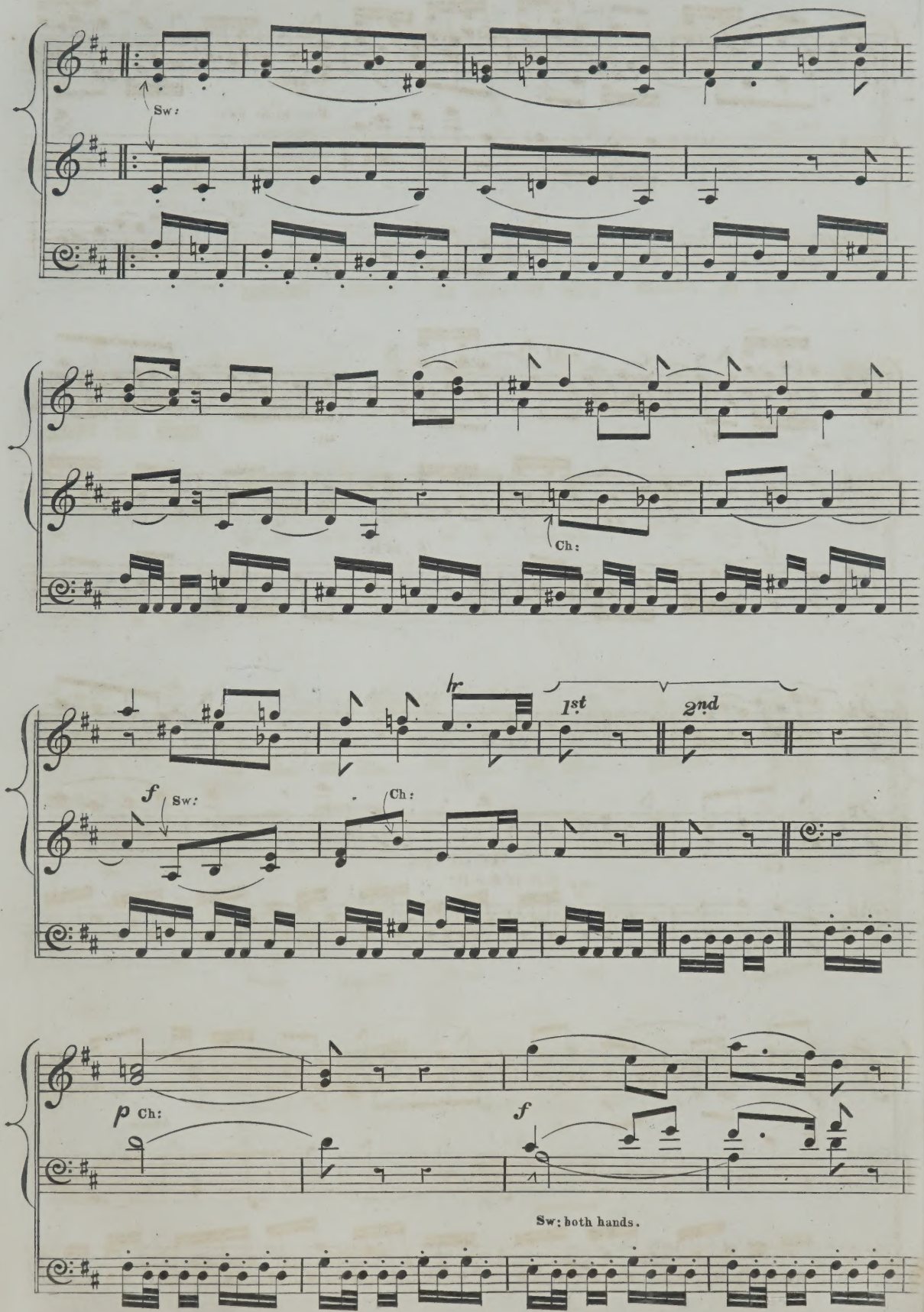

sf
sf
f
p
f
p
f
lr
1st
2nd
f
f
p
Ch: Dulc: & Stop^d Diap:
Sw: Hautboy.
Ch:
Sw:
p
Gt:
p
Gt: Op: Diap:
p
16 & 8 ft:

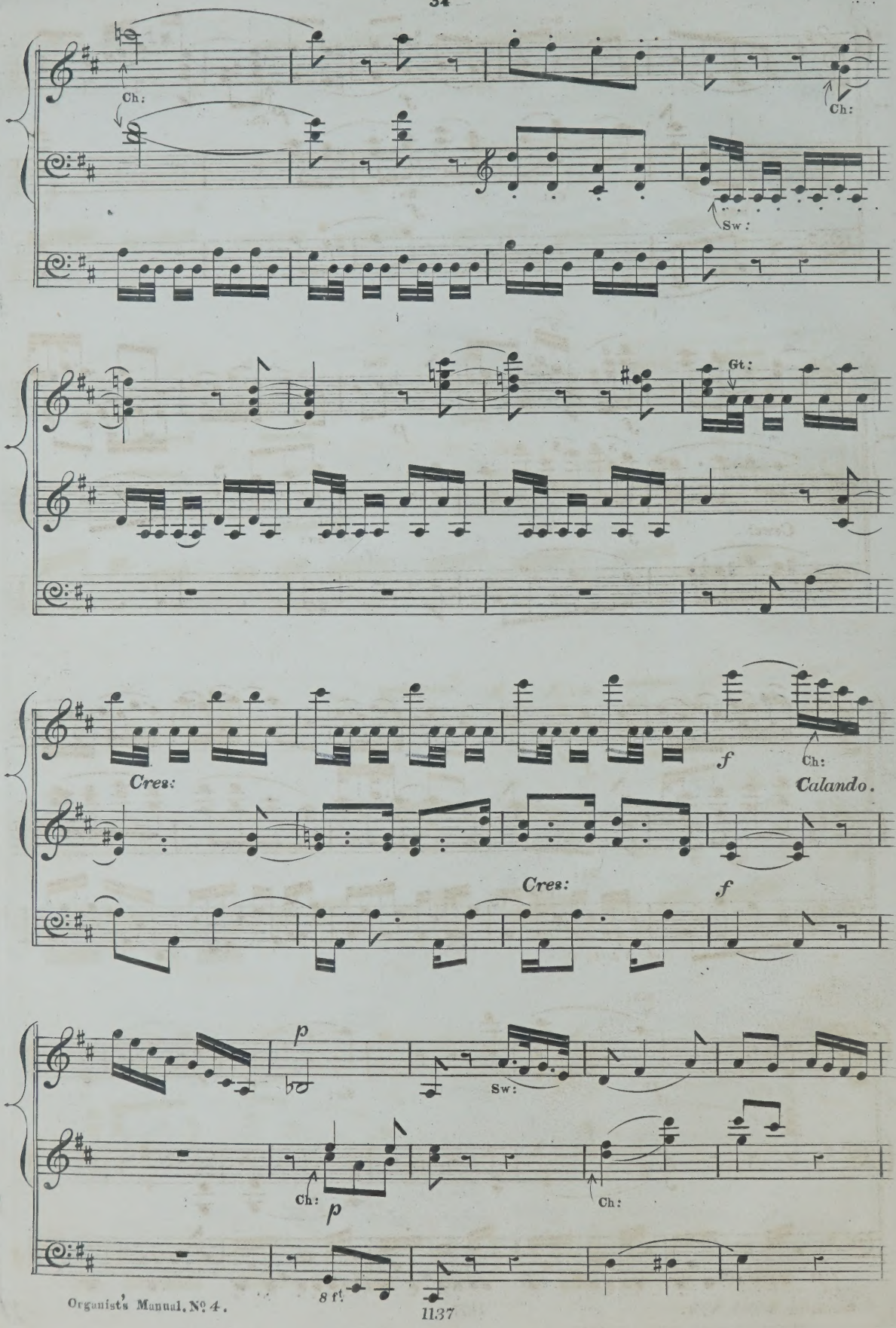

Ch:
Ch:
Ch:
Sw
Sw:
p
8 ft:
Sw:
Ch:
f
p
Sw:
Ch:
Cornopean.
p
Sw:
Ch: open Diap:
p Soft 16 & 8.
f
Ch:
Sw:
f

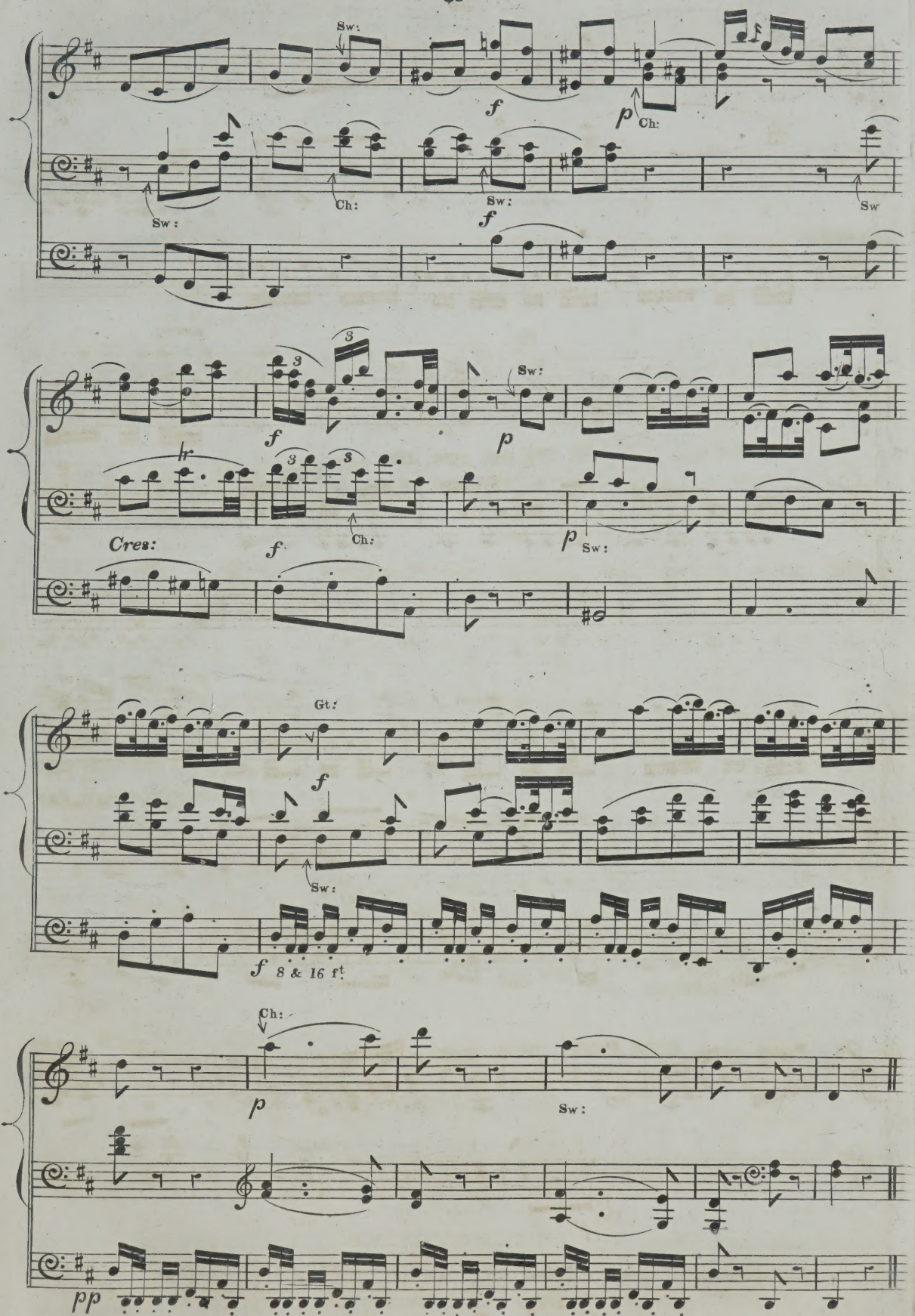

hr
p
Sw:
Ch:
p
f
Gt:
Ch:
Sw:
p
Ch:
f
Ch:
Sw:
p
p


p Gt:
Sw: Cornop:
p
8 ft
hr
f
Sw:
Sw:
f
hr
Sw:
hr
Sw:
p
Gt:
Gt:


Sw:
sf
Both hands Sw:
sf
sf
sf
sf
Gt:
sf
Gt:
sf
p
16 ft:
Sw: Hautboy.
p
Ch:
Ch: soft open.
mf
Soft 16 & 8 ft:
8 ft


Sw:
Ch:
lr
1st
2nd
f
Sw:
Ch:
p
Ch:
f
Sw: both hands.

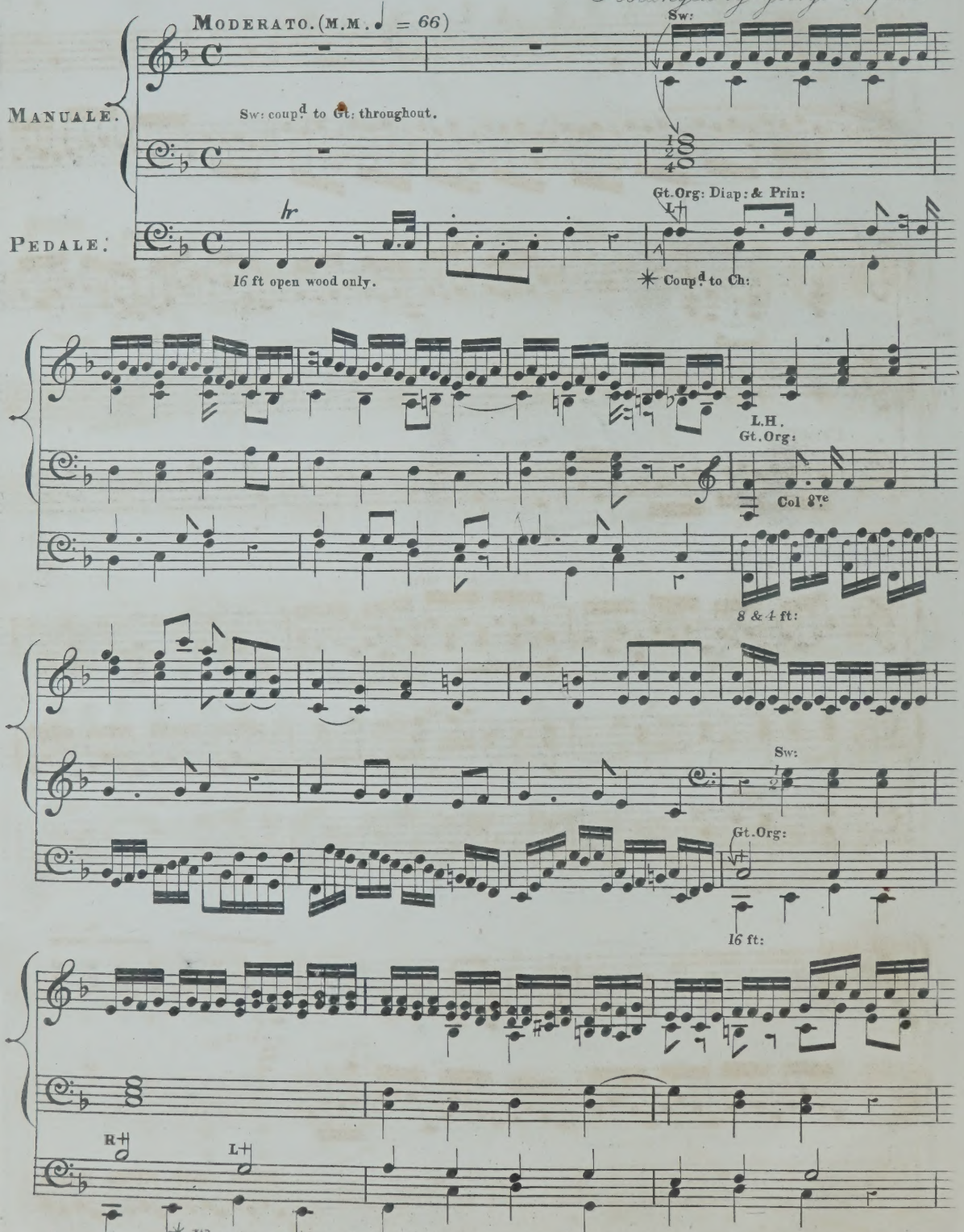

Ch:
Ch:
Sw:
Gt:
Cres:
f
Ch:
Calando.
Cres:
f
p
Sw:
Ch:
p
Ch:
8 ft.


Sw:
f
p
Ch:
Sw:
Ch:
Sw:
f
Sw
3
Sw:
f
p
hr
Cres:
f
Ch:
p
Sw:
Gt:
f
Sw:
f 8 & 16 ft
Ch:
p
Sw:
pp

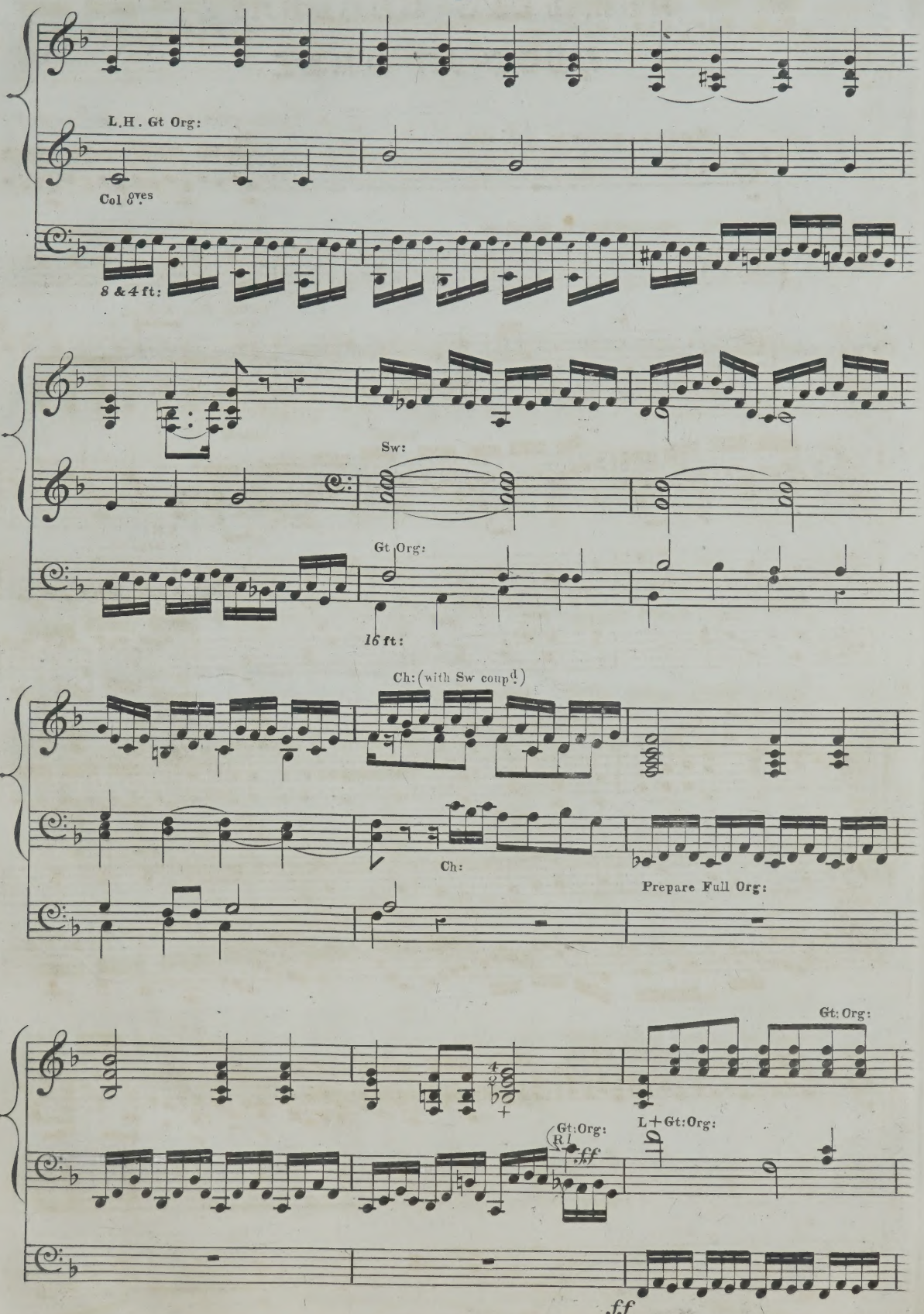
HUMMEL'S GRADUALE.

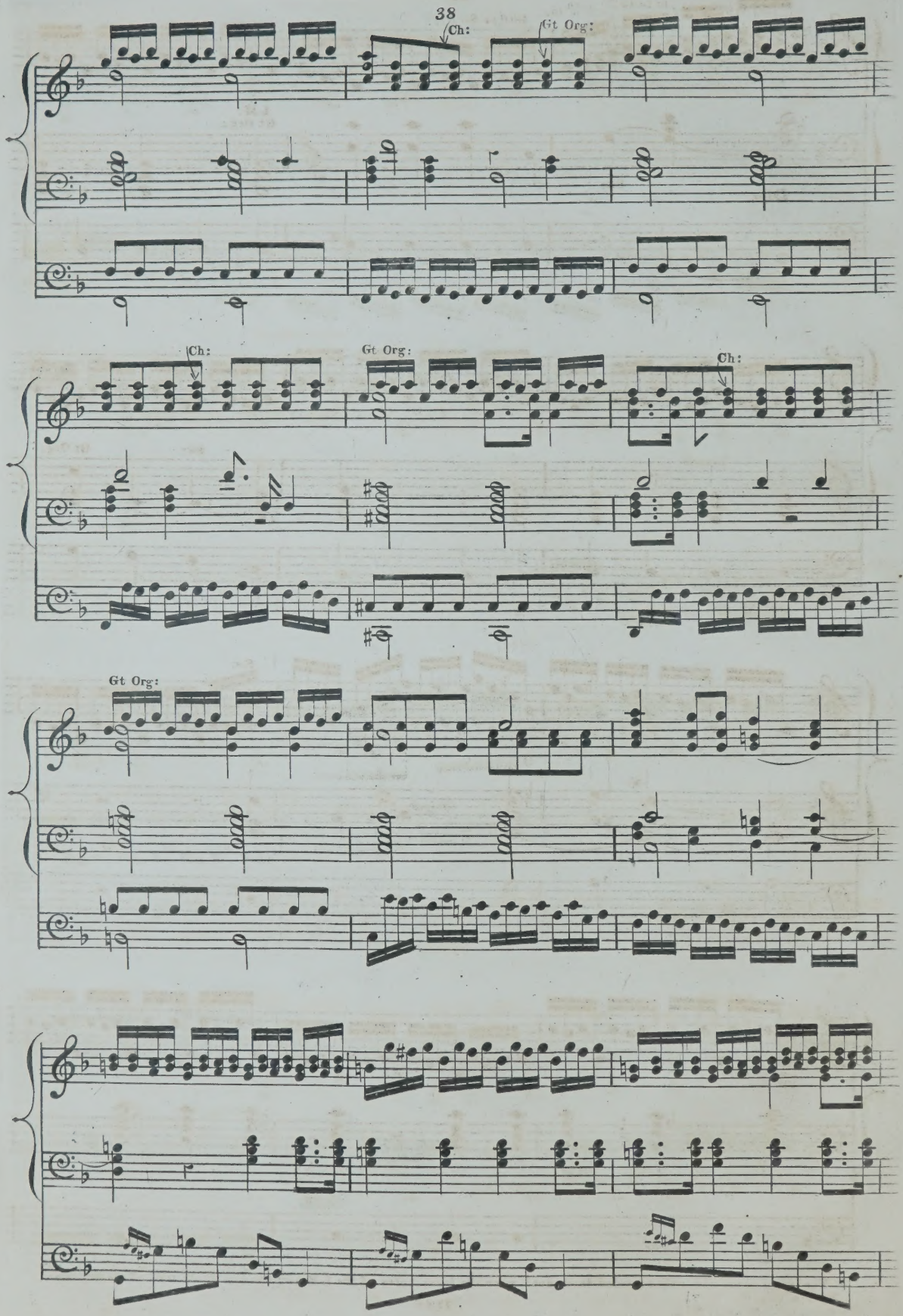
QUOD IN ORBE.

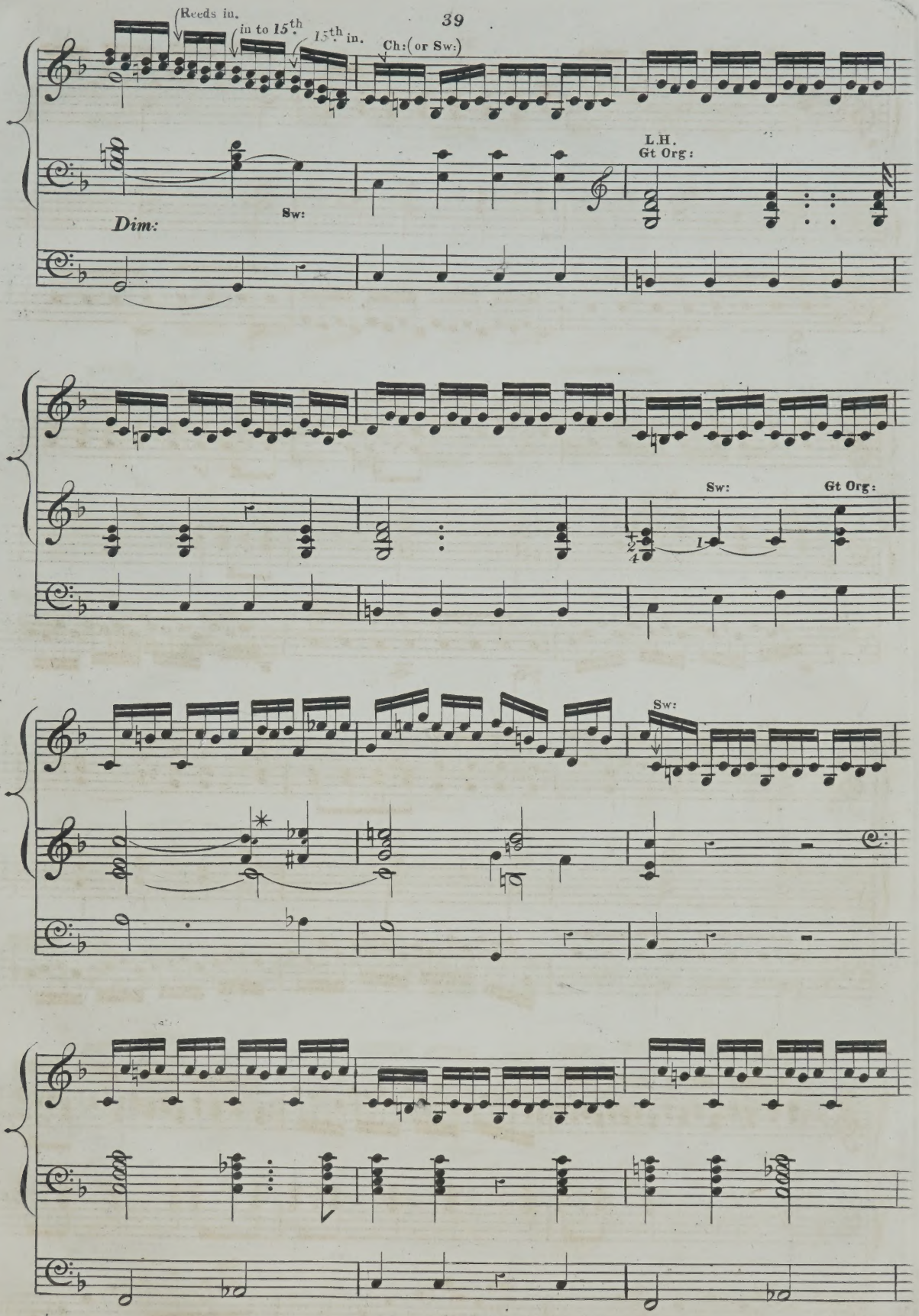
Arranged by George Cooper.



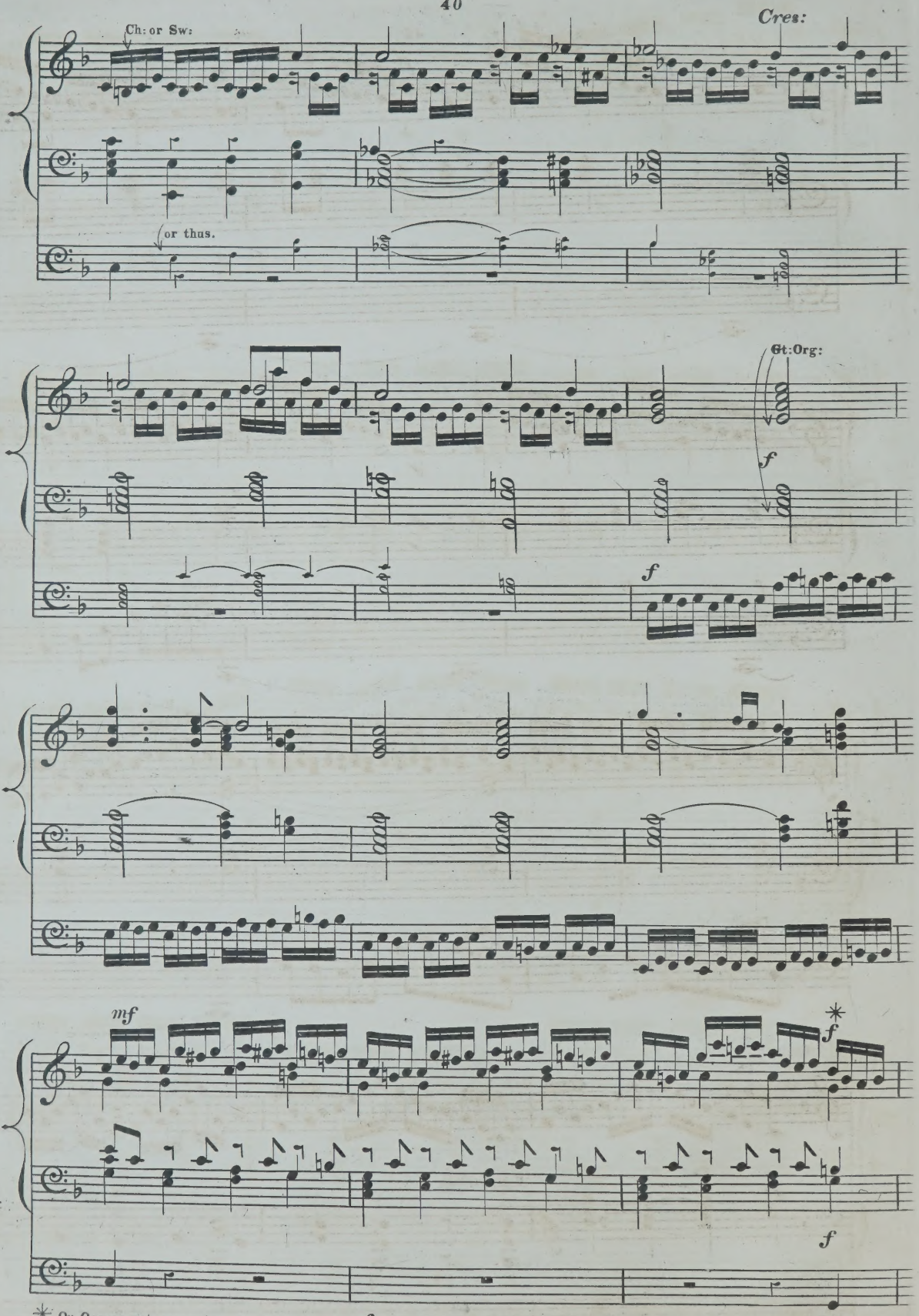
✳ When two parts occur in the Pedal stave the notes with the tails turned upwards are intended to be played by the + of the L.H. occasionally assisted by that of the R.H.


L.H. Gt Org:
Col 8ves
8 & 4 ft:
Sw:
Gt Org:
16 ft:
Ch: (with Sw coupd)
Ch:
Prepare Full Org:
Gt: Org:
L + Gt: Org:
Gt: Org:
R
ff
ff

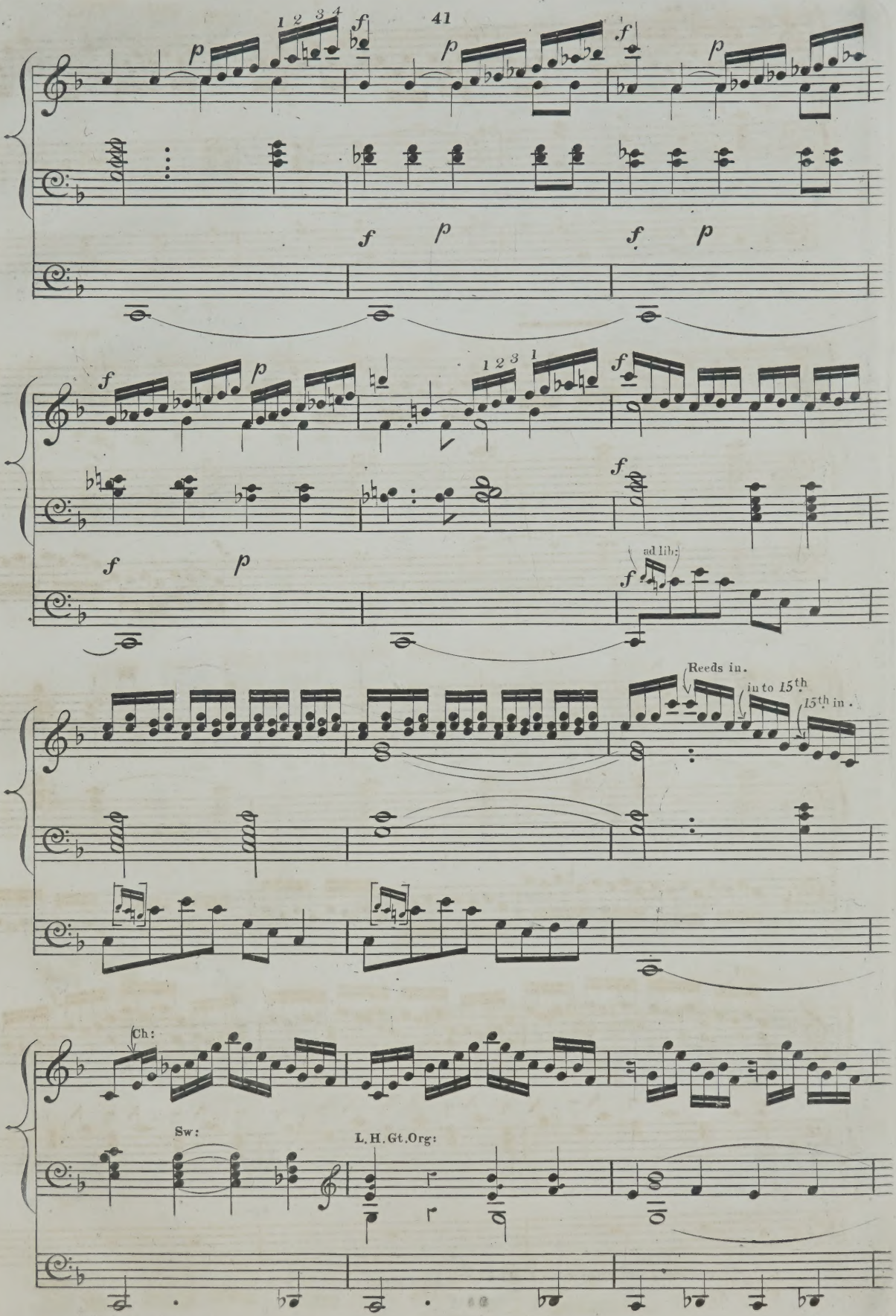

38
Ch:
Gt Org:
Ch:
Gt Org:
Ch:
Gt Org:

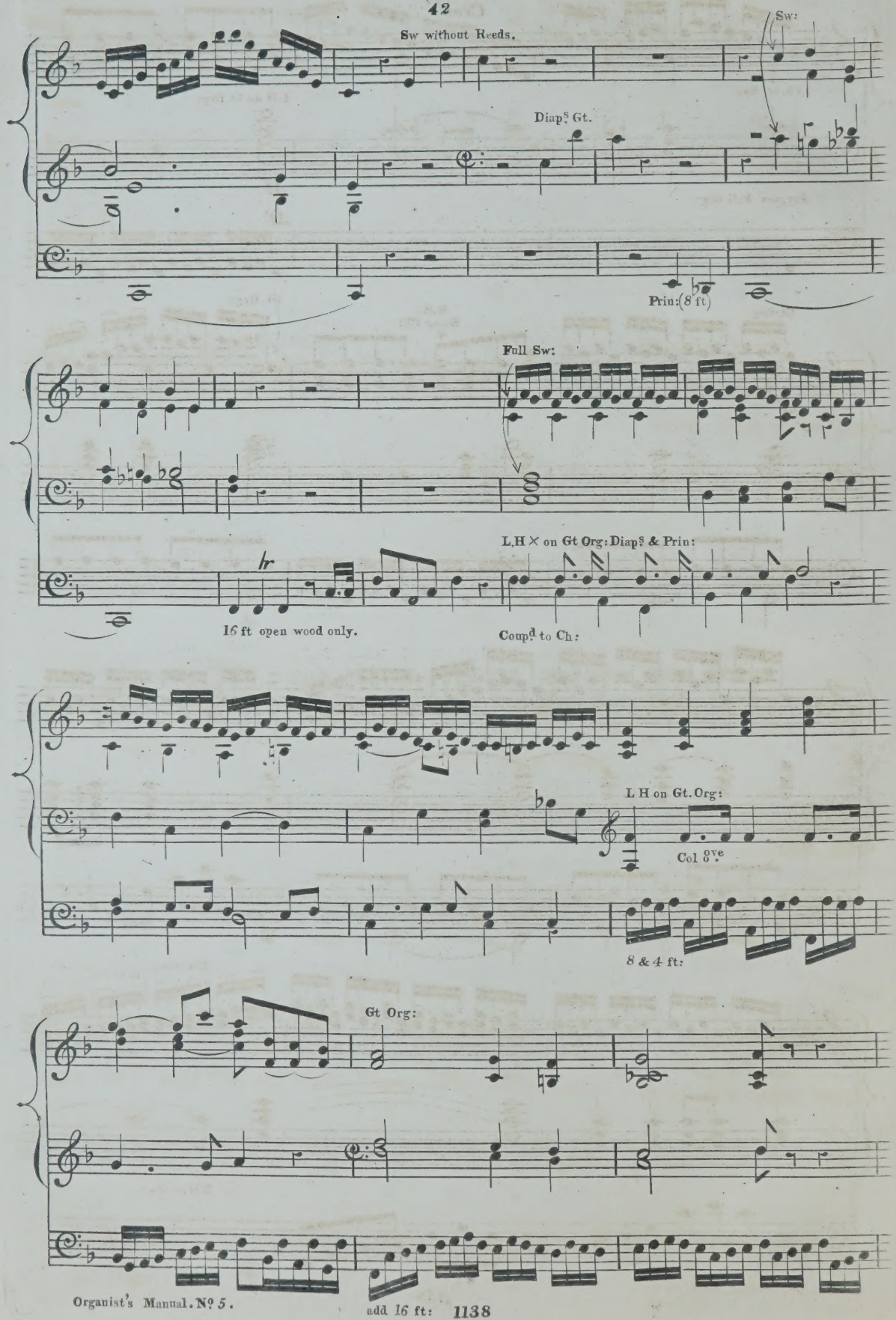


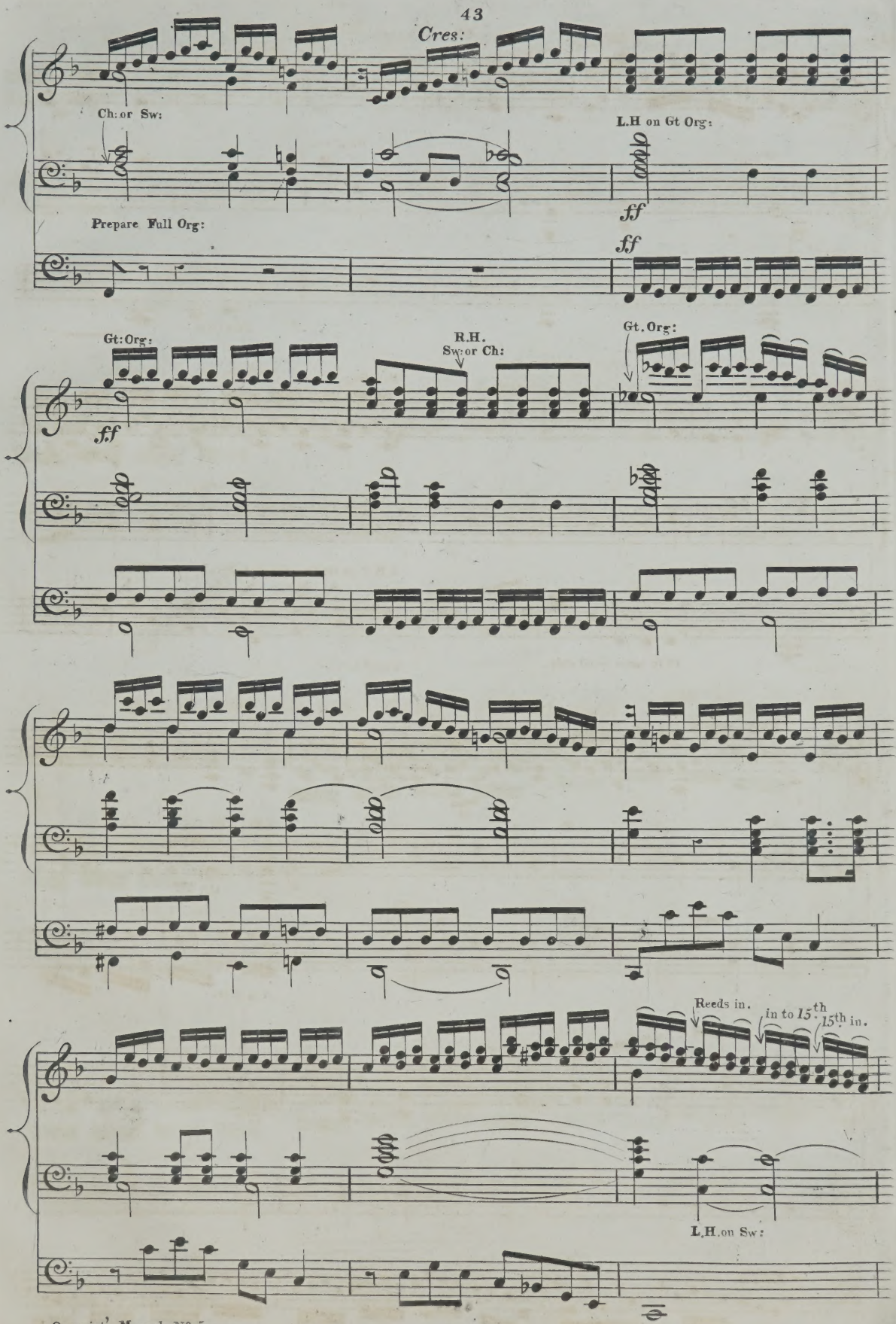
✳ The small notes are only intended to be used when the lower notes of the L.H. part are beyond the reach of the performer.
See also page 6.

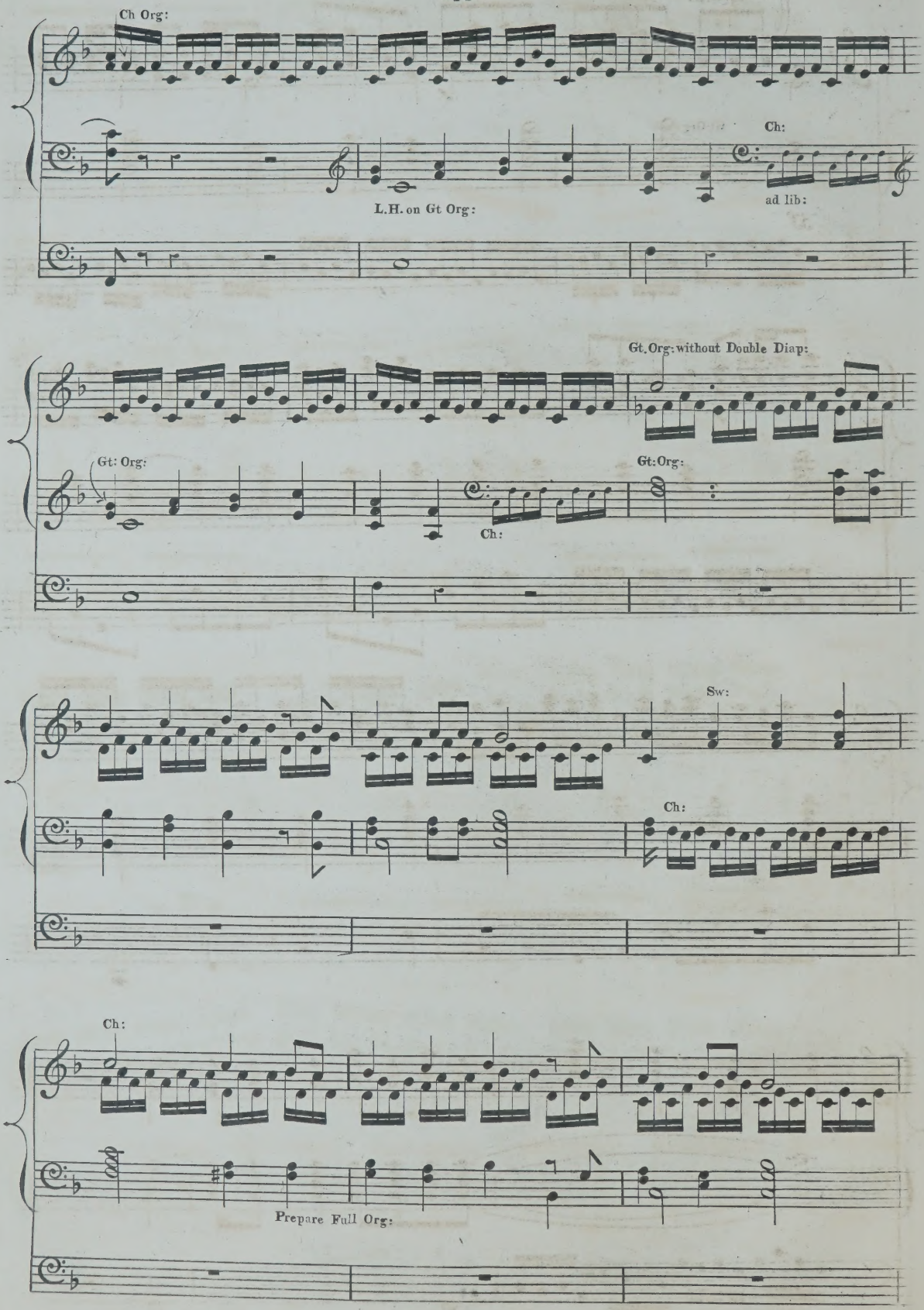


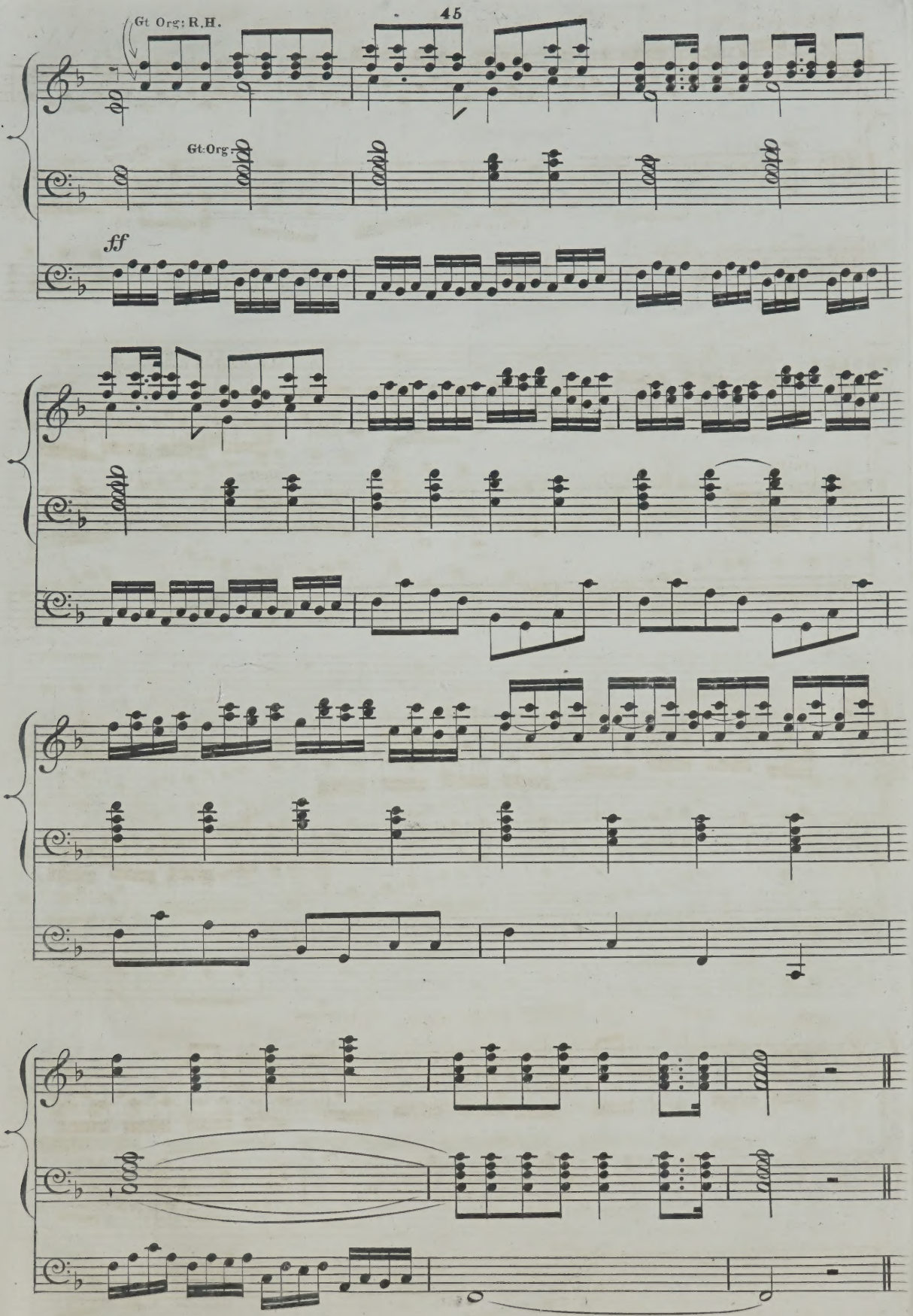
✳ On Organs not possessing the advantage of a *sfz* Coupler, these changes must be made by means of the Composition Pedals, or by the Swell.


ad lib:
Reeds in.
in to 15th
15th in.
Ch:
Sw:
L. H. Gt. Org:


Sw without Reeds.
Sw:
Diap^{s} Gt.
Prin: (8 ft)
Full Sw:
L.H × on Gt Org: Diap^{s} & Prin:
16 ft open wood only.
Coup^{d} to Ch:
L H on Gt. Org:
Col 8^{ve}
8 & 4 ft:
Gt Org:
Organist's Manual. № 5.
add 16 ft:


Cres:
Ch: or Sw:
L.H on Gt Org:
Prepare Full Org:
ff
ff
Gt: Org:
R.H.
Sw: or Ch:
Gt. Org:
ff
Reeds in.
in to 15th
15th in.
L.H. on Sw:

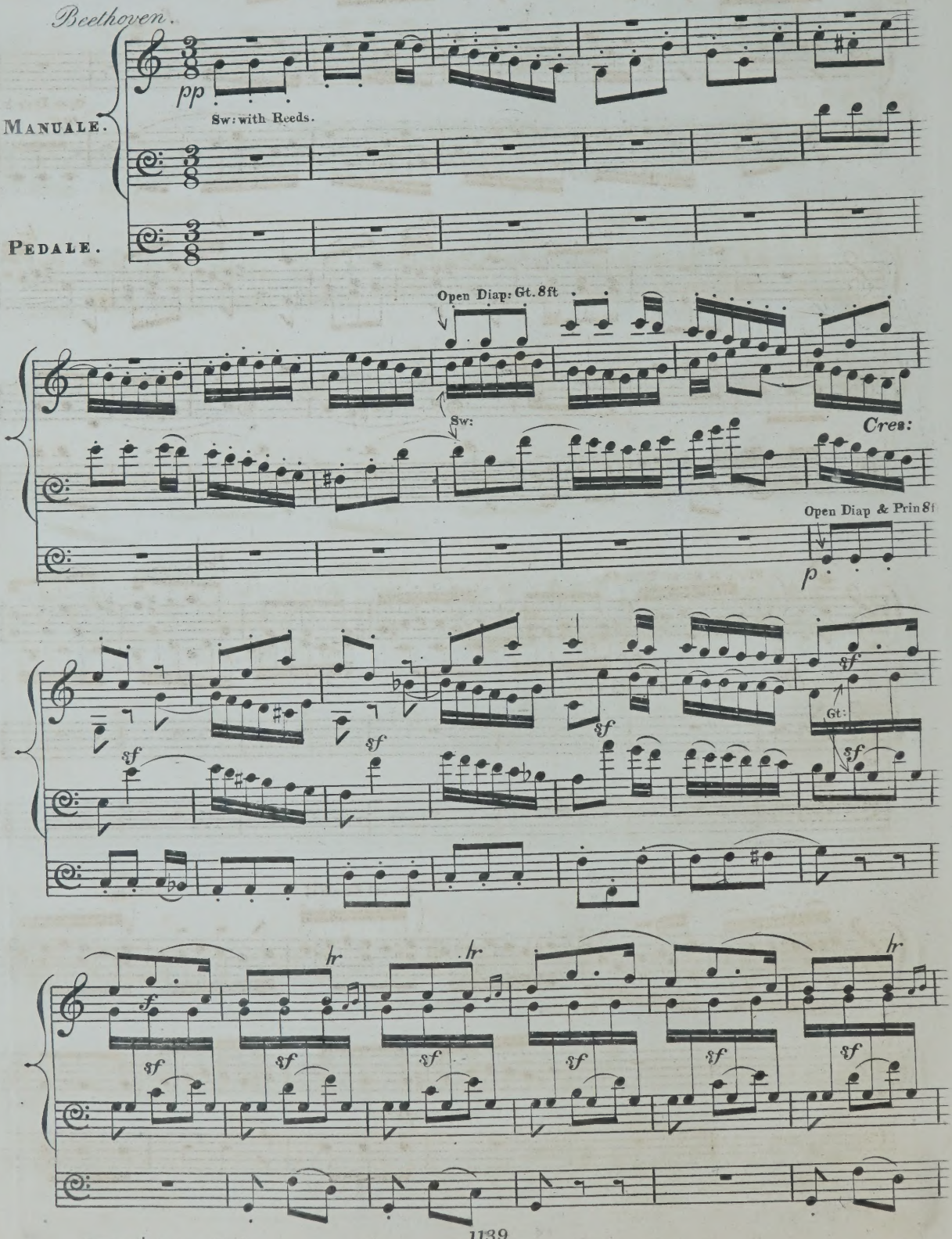

Ch Org:
Ch:
L.H. on Gt Org:
ad lib:
Gt. Org: without Double Diap:
Gt: Org:
Gt: Org:
Ch:
Sw:
Ch:
Ch:
Prepare Full Org:

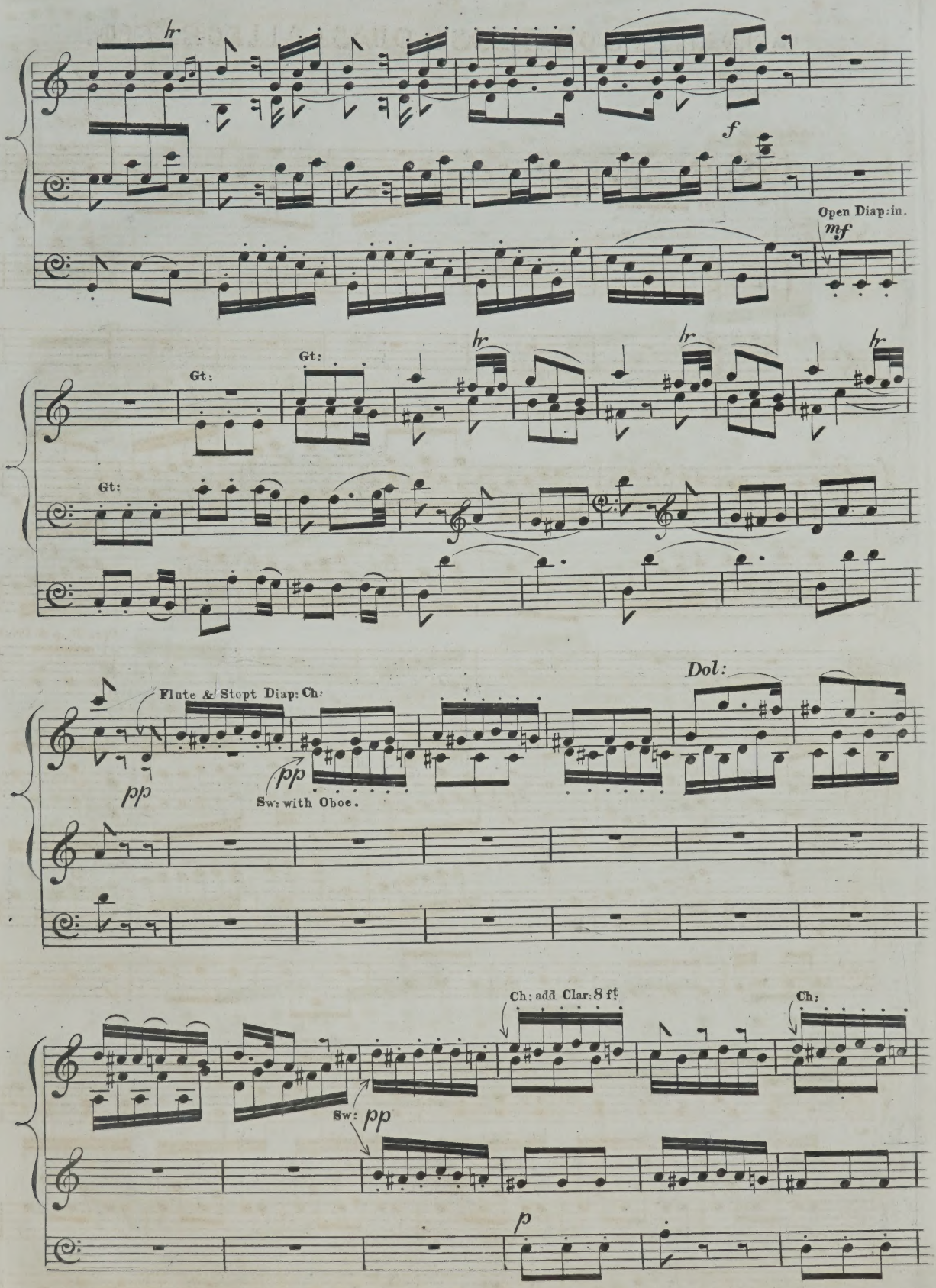

Gt Org: R.H.
Gt Org:
ff

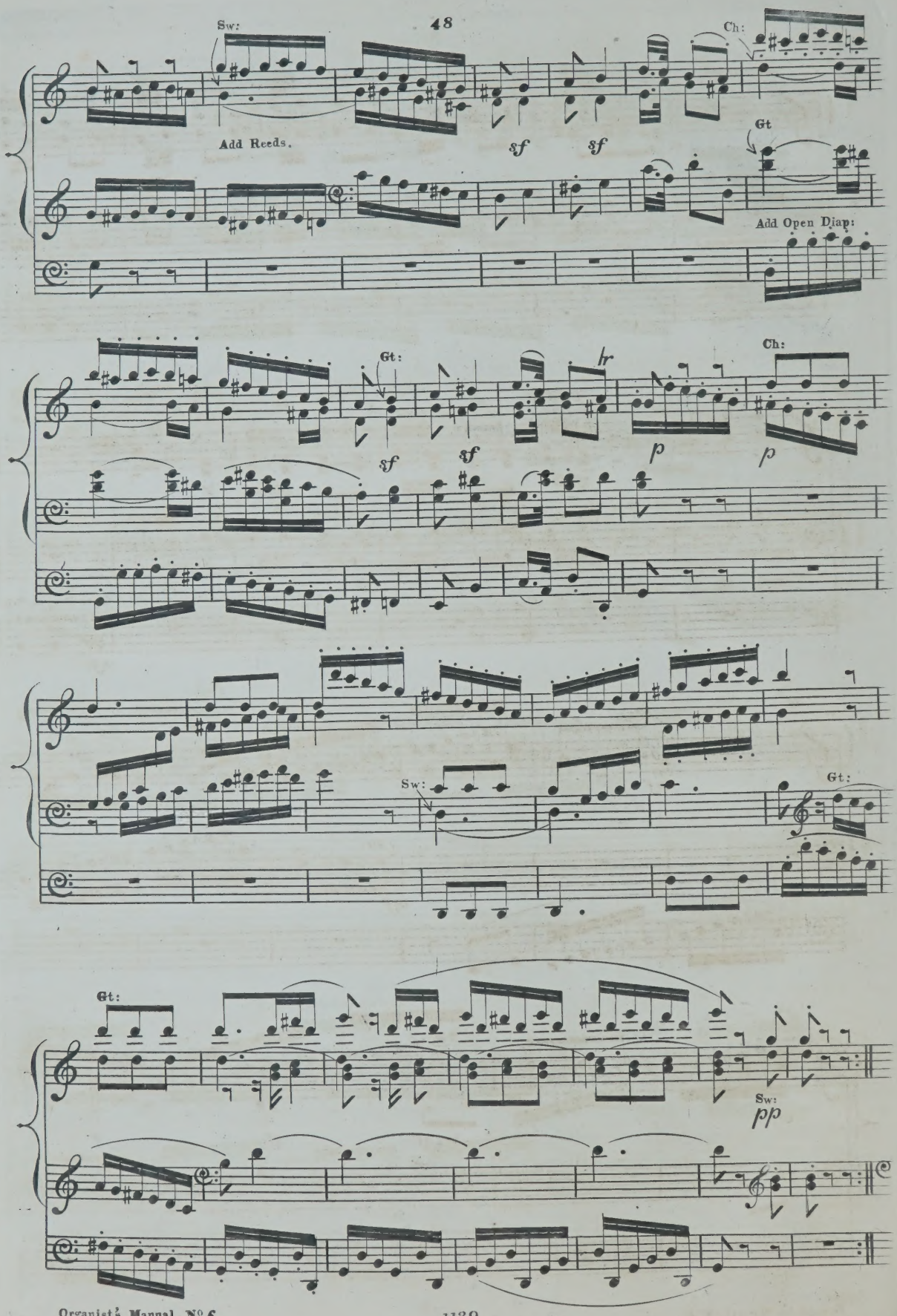
ANDANTE SCHERZOSO QUASI ALLEGRETTO.

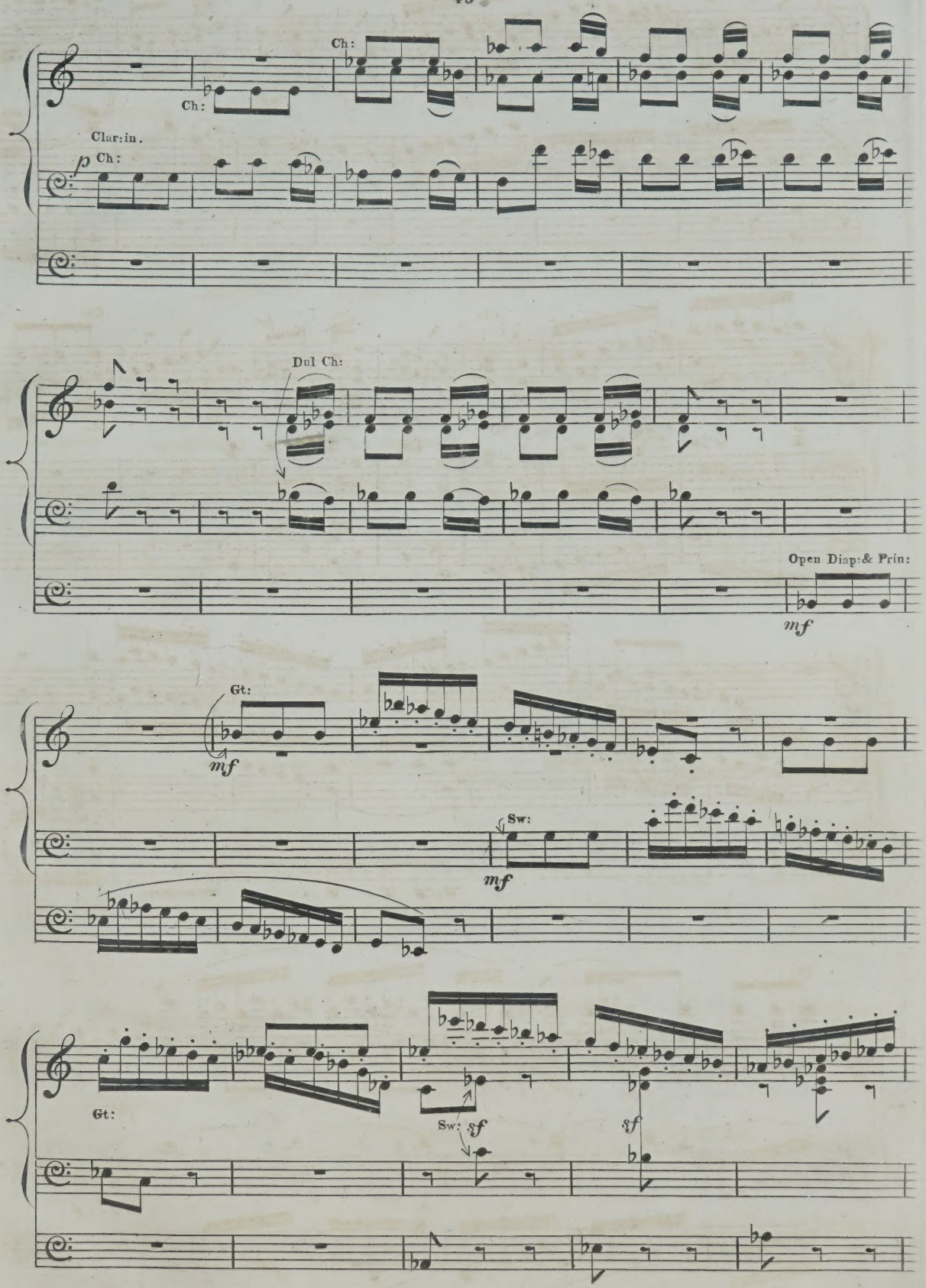
Arranged by
W. T. Best.

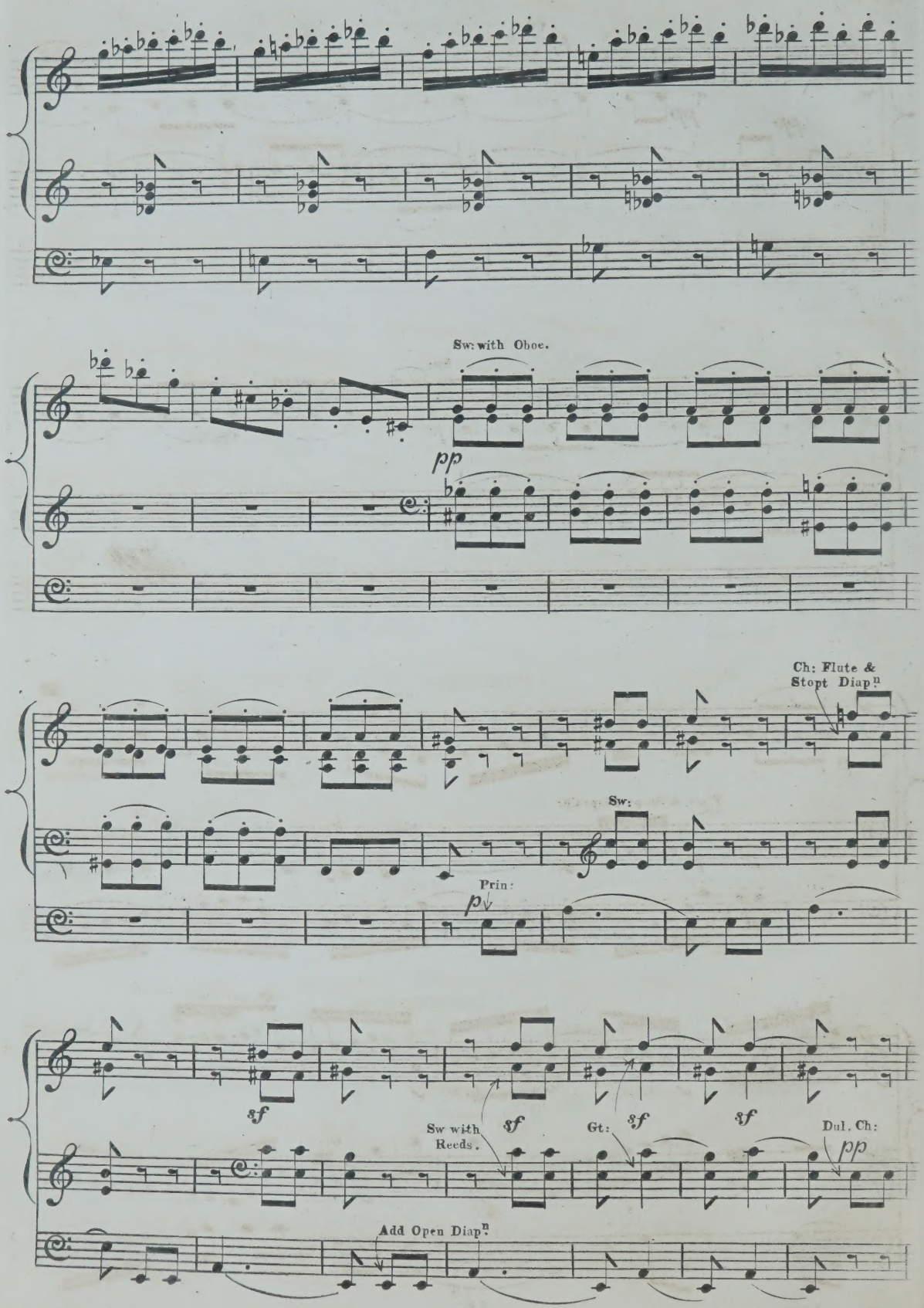
4th Quartett
Beethoven.

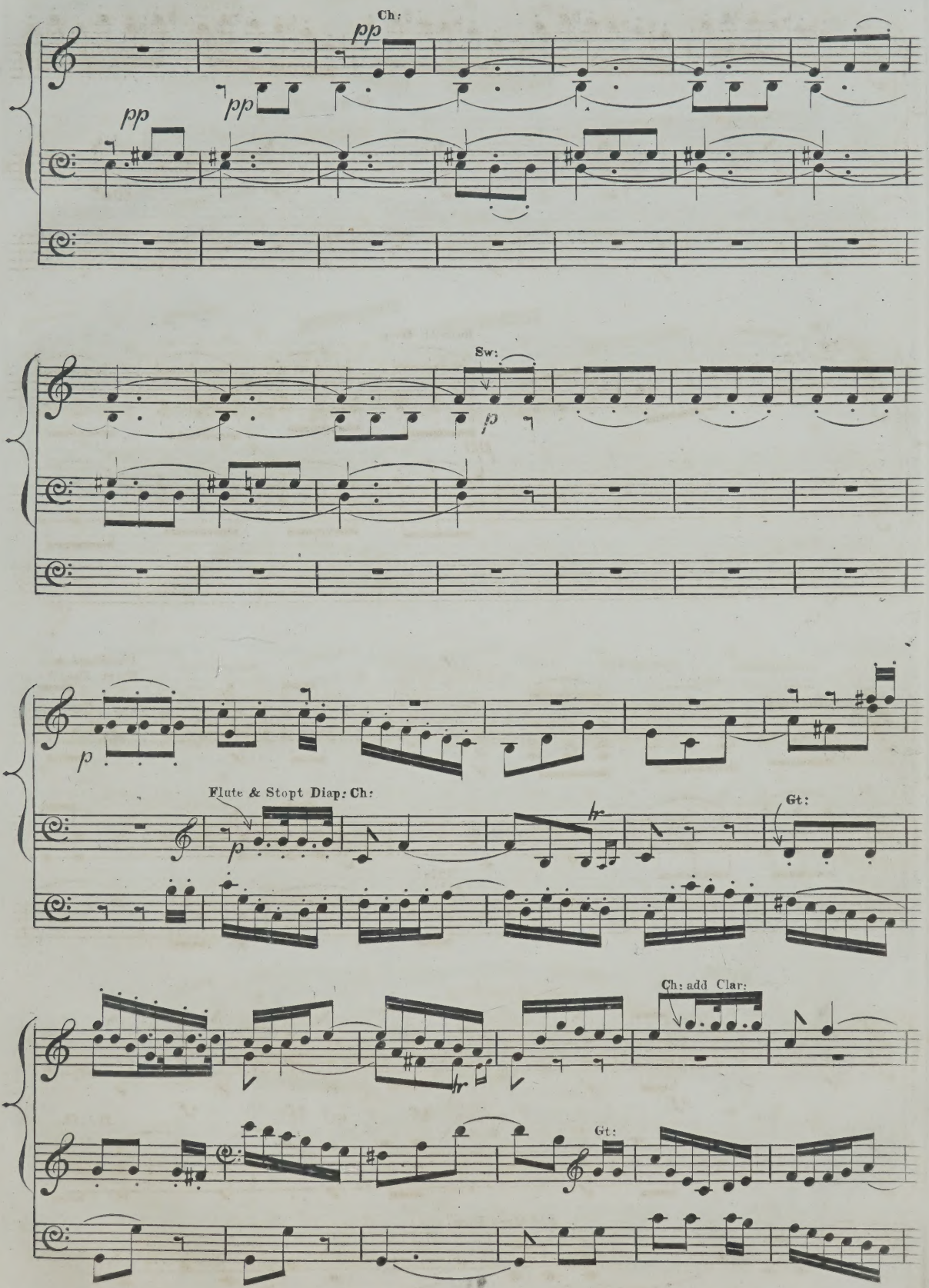


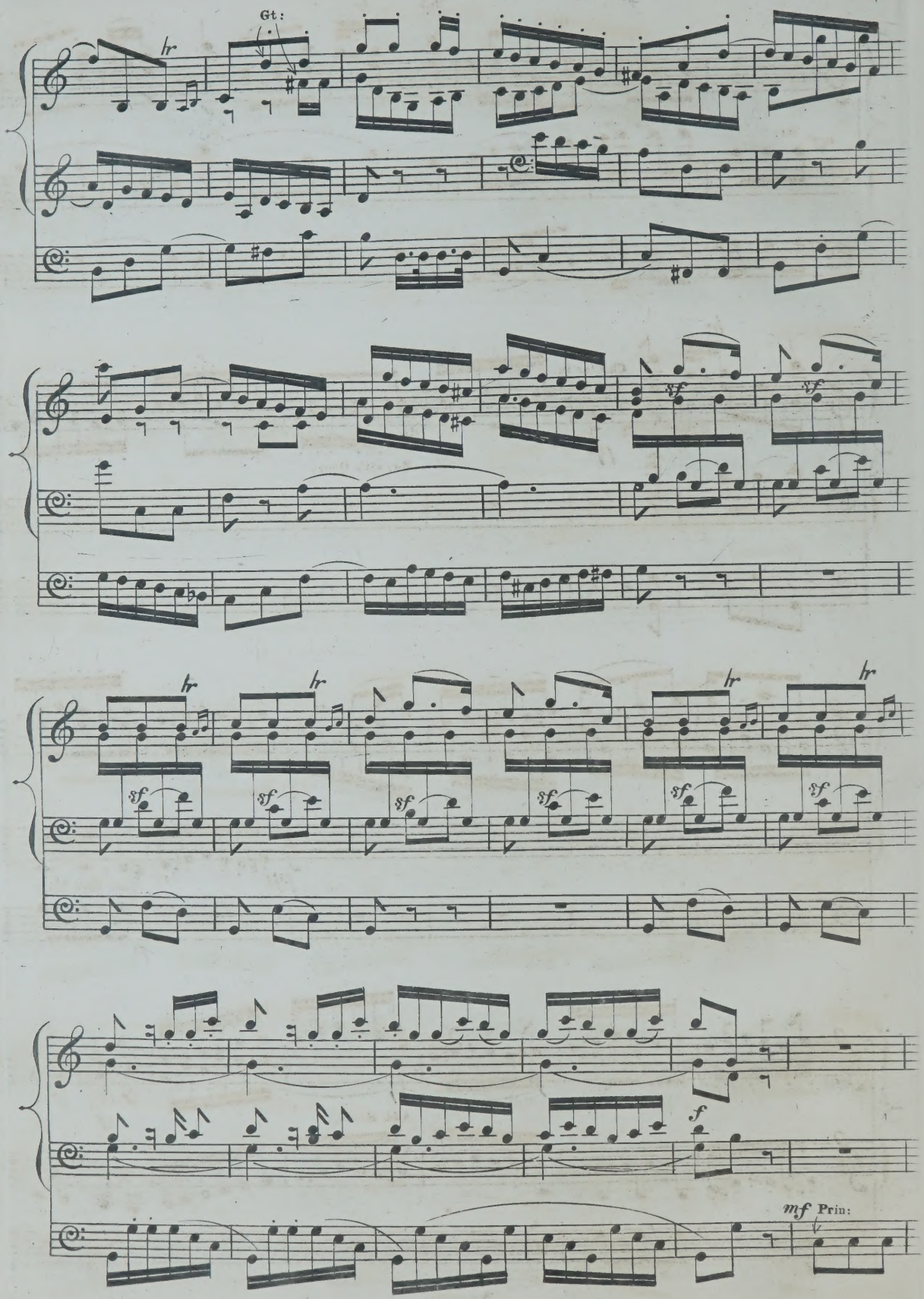

hr
f
Open Diap: in.
mf
Gt:
Gt:
Gt:
hr
hr
hr
Flute & Stopt Diap: Ch:
pp
pp
Sw: with Oboe.
Dol:
Ch: add Clar: 8 ft
Ch:
Sw:
pp
p

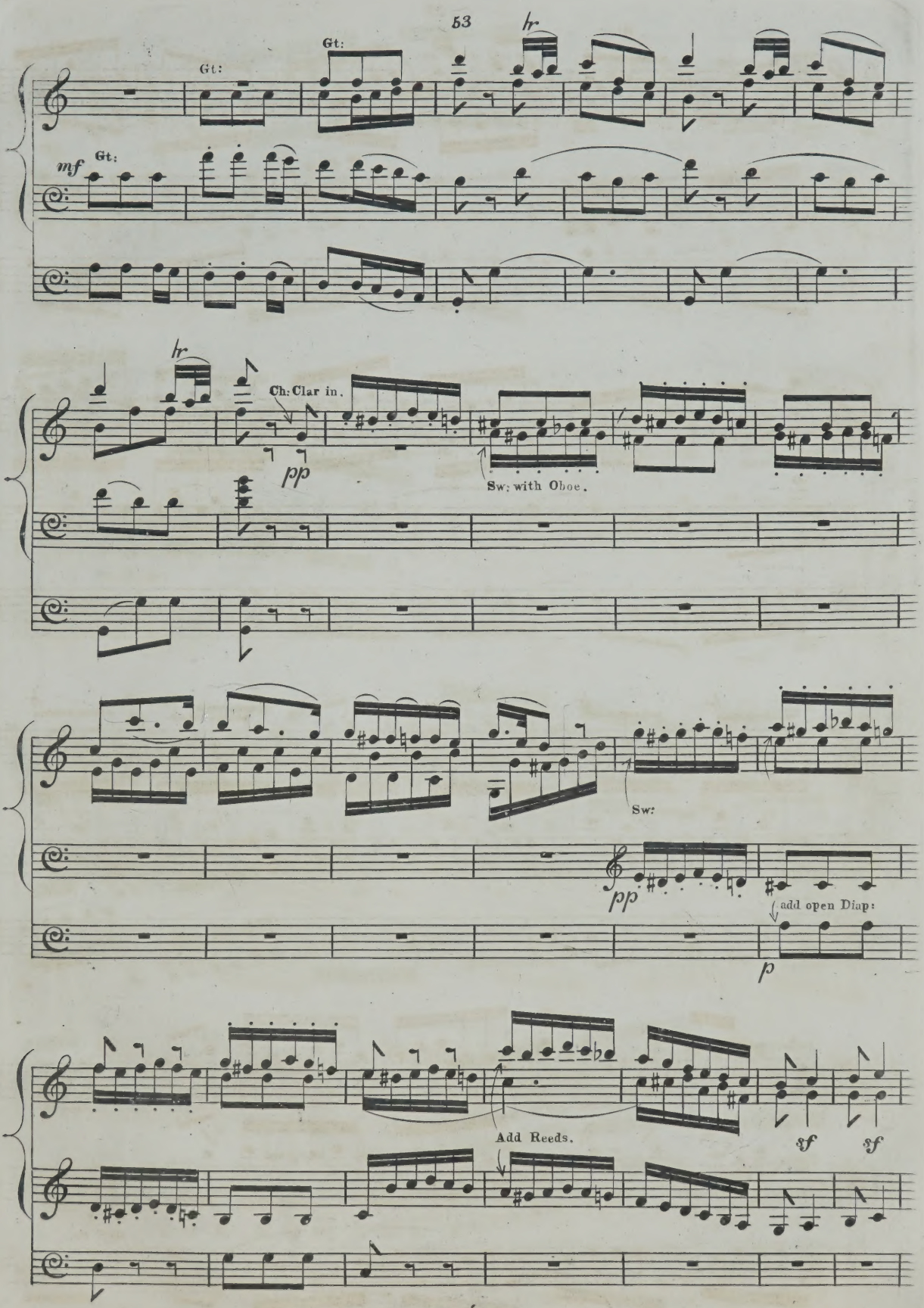

Sw:
Add Reeds.
sf
sf
Ch:
Gt
Add Open Diap:
Gt:
sf
sf
hr
p
Ch:
p
Sw:
Gt:
Gt:
Sw:
pp

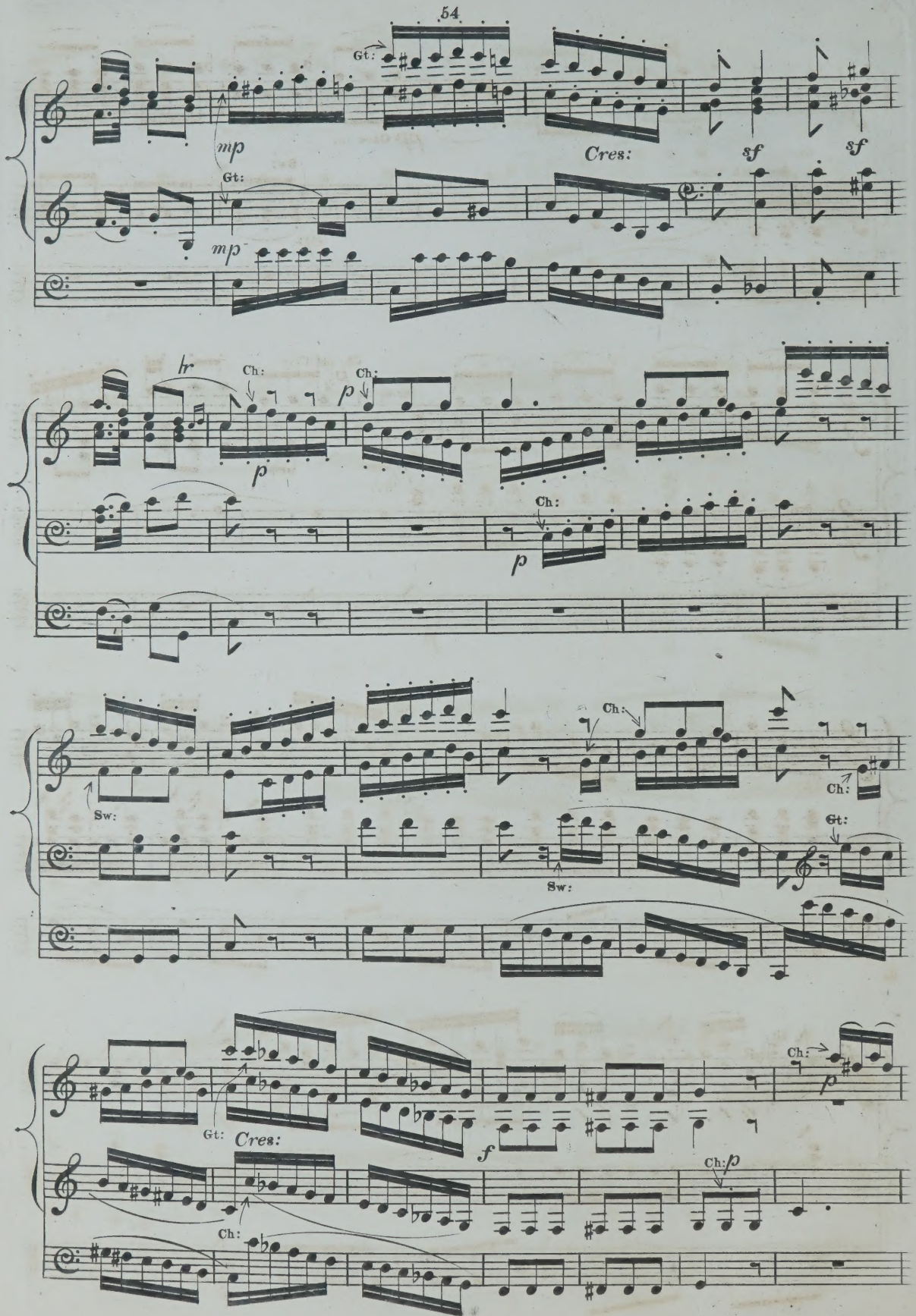

Ch:
Ch:
Clar:in.
p Ch:
Dul Ch:
Open Diap:& Prin:
mf
Gt:
mf
Sw:
mf
Gt:
Sw:
sf
sf

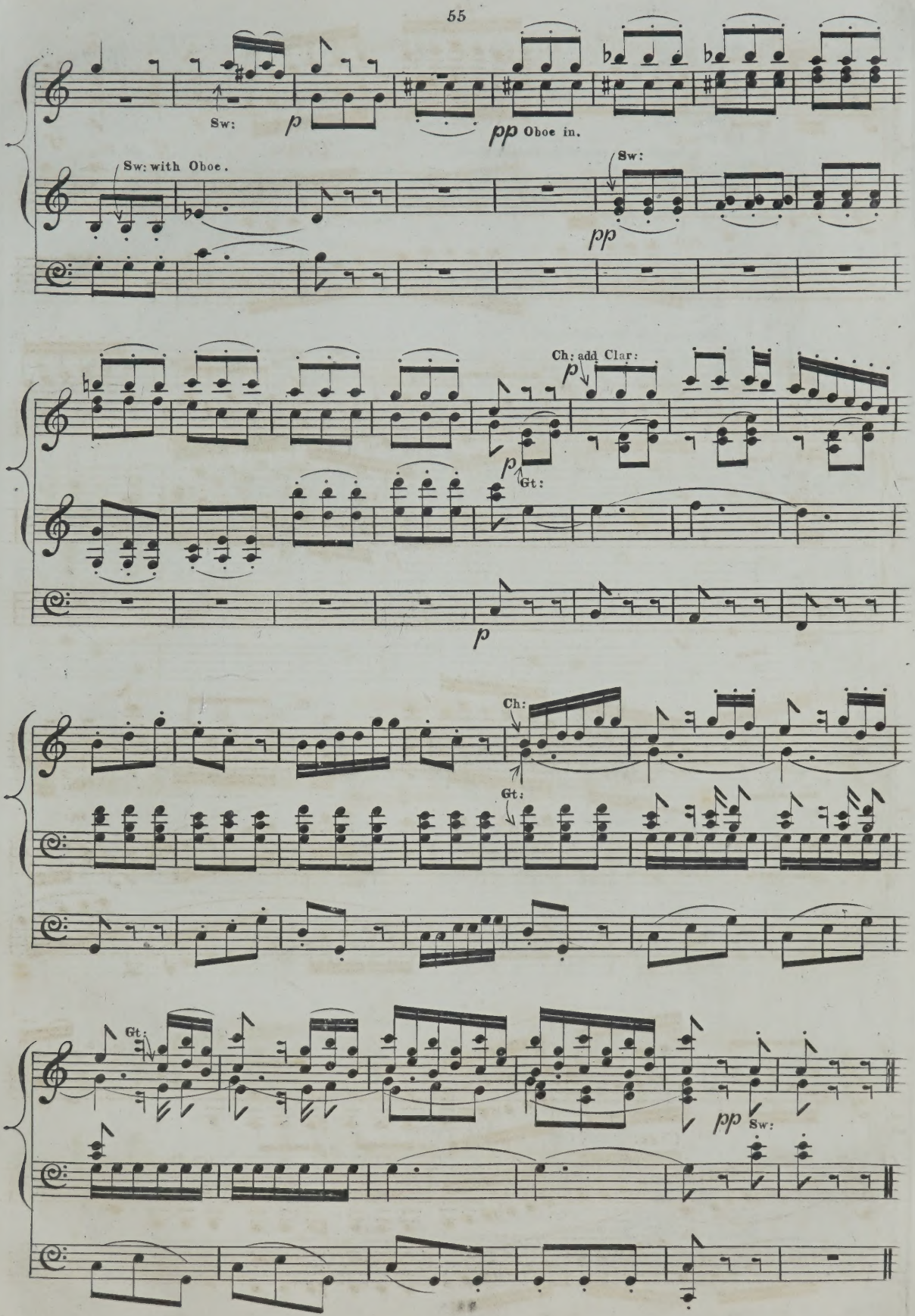

Sw: with Oboe.
pp
Ch: Flute &
Stopt Diap.n
Sw:
Prin:
p
sf
Sw with
Reeds.
sf
Gt:
sf
sf
Dul. Ch:
pp
Add Open Diap.n


Ch:
pp
pp
pp
Sw:
p
p
Flute & Stopt Diap: Ch:
p
Gt:
Ch: add Clar:
Gt:


Gt:
lr
sf
f
mf Prin:


53
hr.
Gt:
Gt:
mf
Gt:
hr
Ch: Clar in.
pp
Sw: with Oboe.
Sw:
pp
add open Diap:
p
Add Reeds.
sf
sf


Gt:
mp
Gt:
mp
Cres:
sf
sf
hr
Ch:
p
Ch:
p
Ch:
p
Sw:
Ch:
Ch:
Gt:
Sw:
Gt:
Cres:
f
Ch:
p
Ch:
p

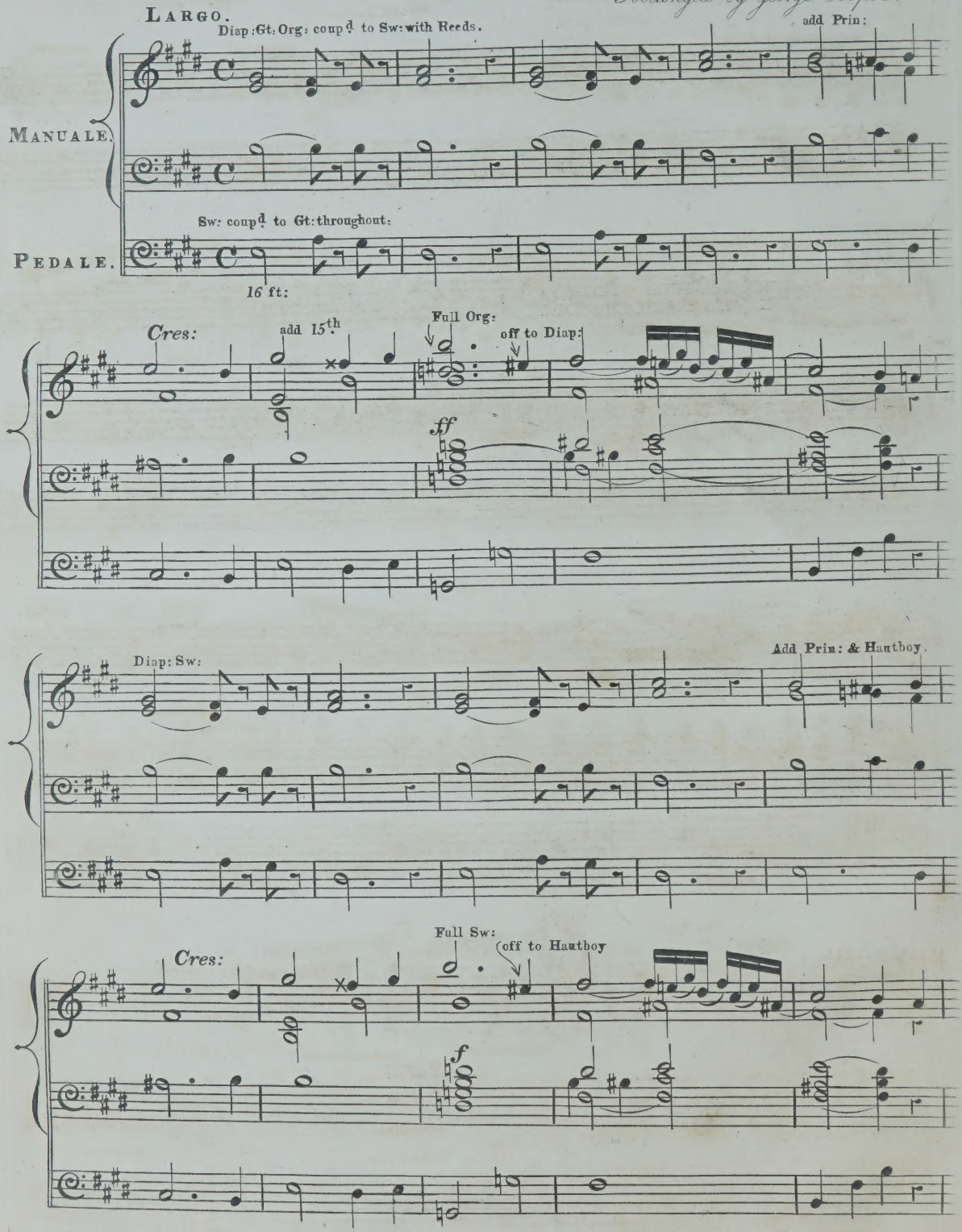

Sw:
p
pp Oboe in.
Sw: with Oboe.
Sw:
pp
Ch: add Clar:
p
p
Gt:
p
Ch:
Gt:
Gt:
pp
Sw:

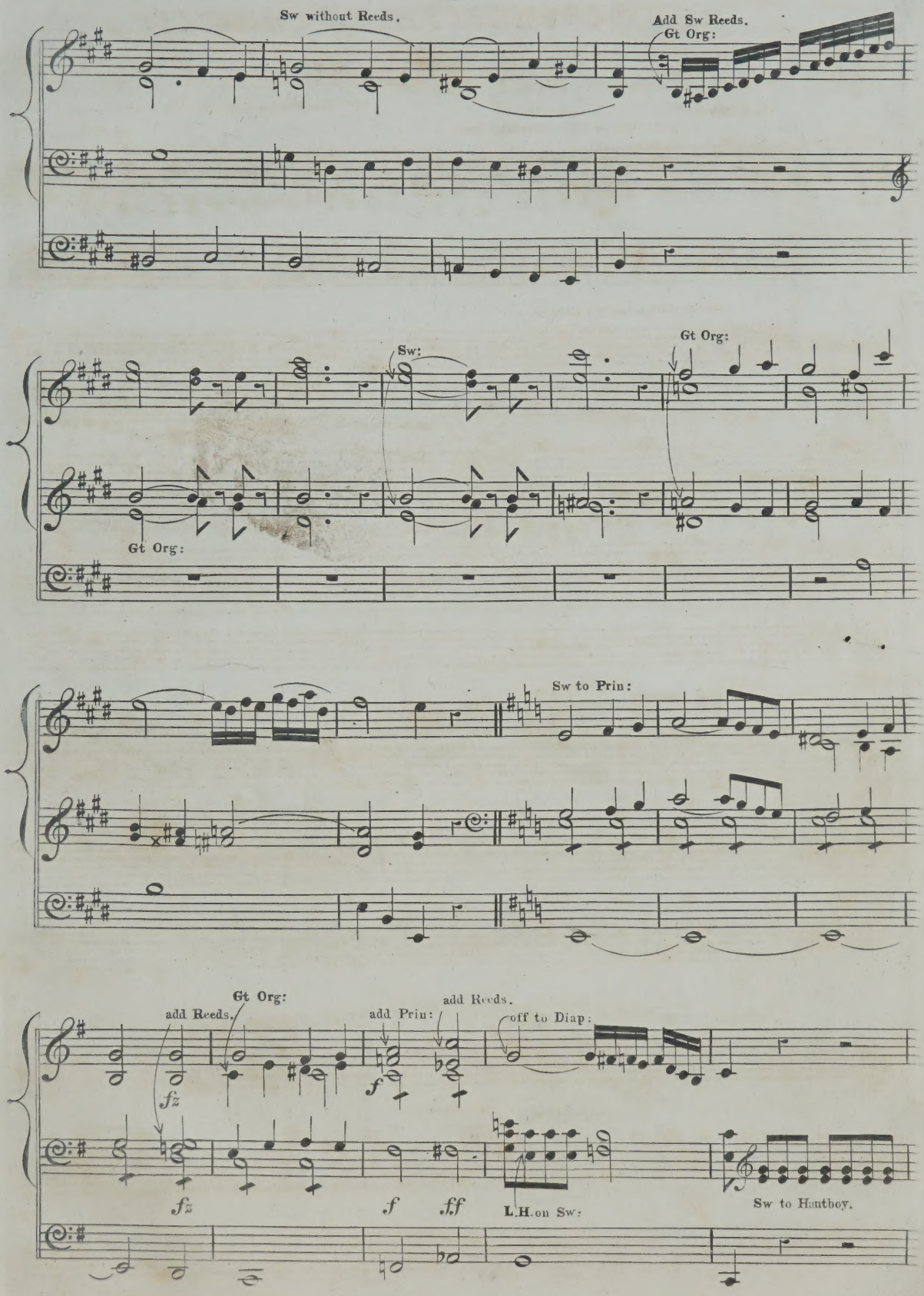
SLOW MOVEMENT FROM A QUARTETT.

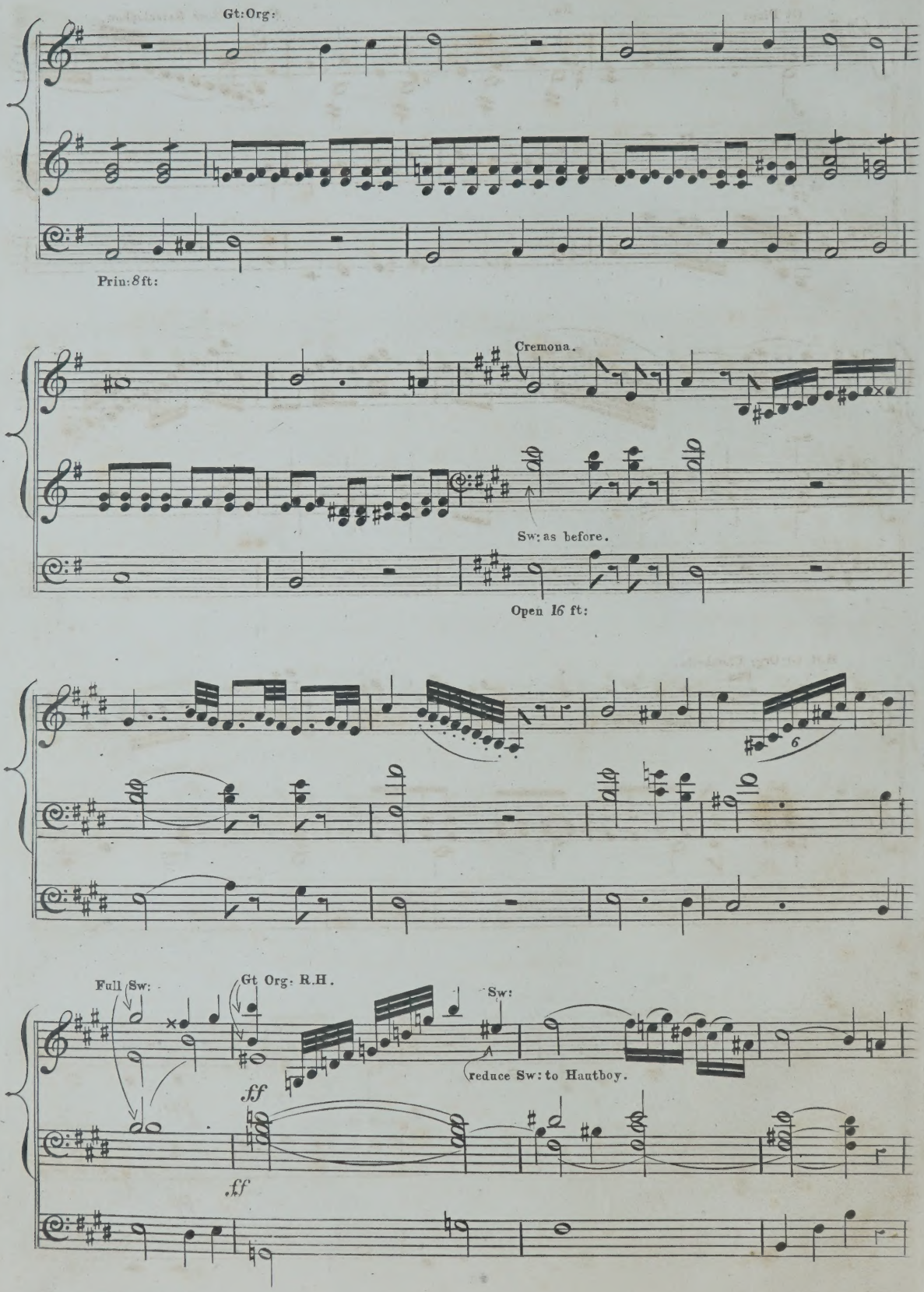
BY

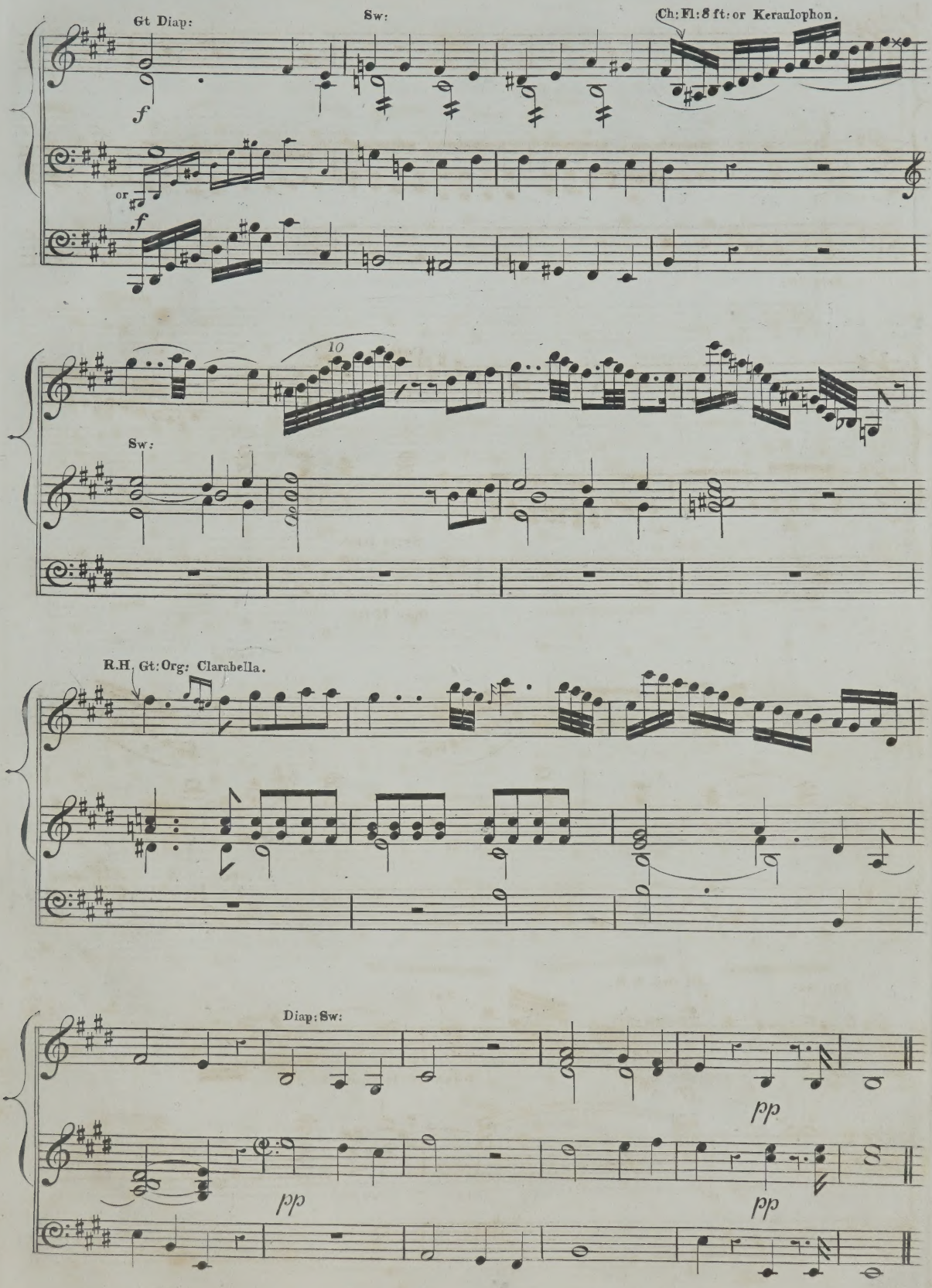
HAYDN.

Arranged by George Cooper.




Sw without Reeds.
Add Sw Reeds.
Gt Org:
Sw:
Gt Org:
Gt Org:
Sw to Prin:
Gt Org:
add Reeds.
add Prin:
add Reeds.
off to Diap:
fz
f
fz
f
ff
L.H. on Sw:
Sw to Hautboy.


Gt: Org:
Prin: 8 ft:
Cremona.
Sw: as before.
Open 16 ft:
6
Full Sw:
Gt Org. R.H.
Sw:
reduce Sw: to Hautboy.
ff
ff

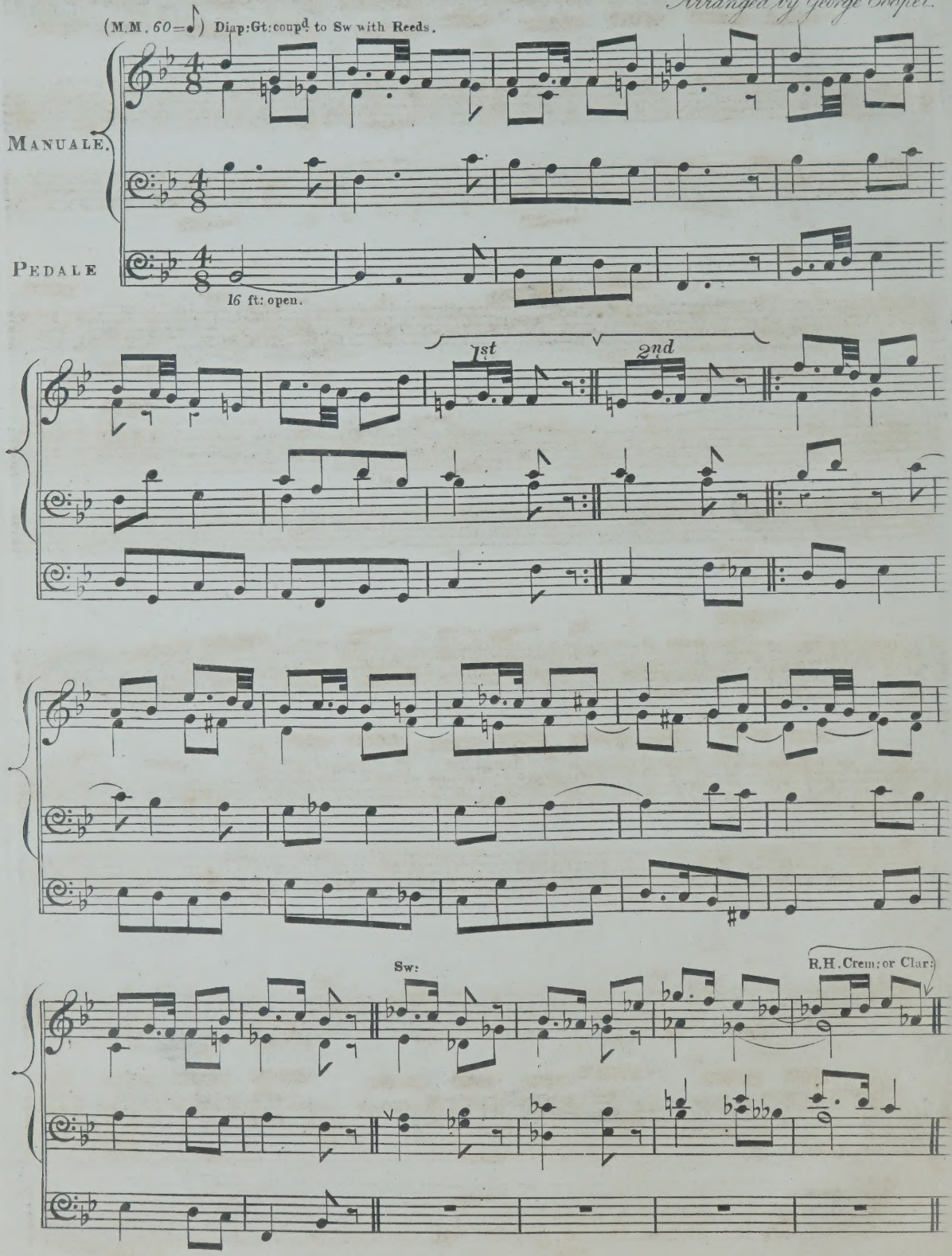

Gt Diap:
Sw:
Ch: Fl: 8 ft: or Keraulophon.
f
or
f
10
Sw:
R.H. Gt: Org: Clarabella.
Diap: Sw:
pp
pp
pp

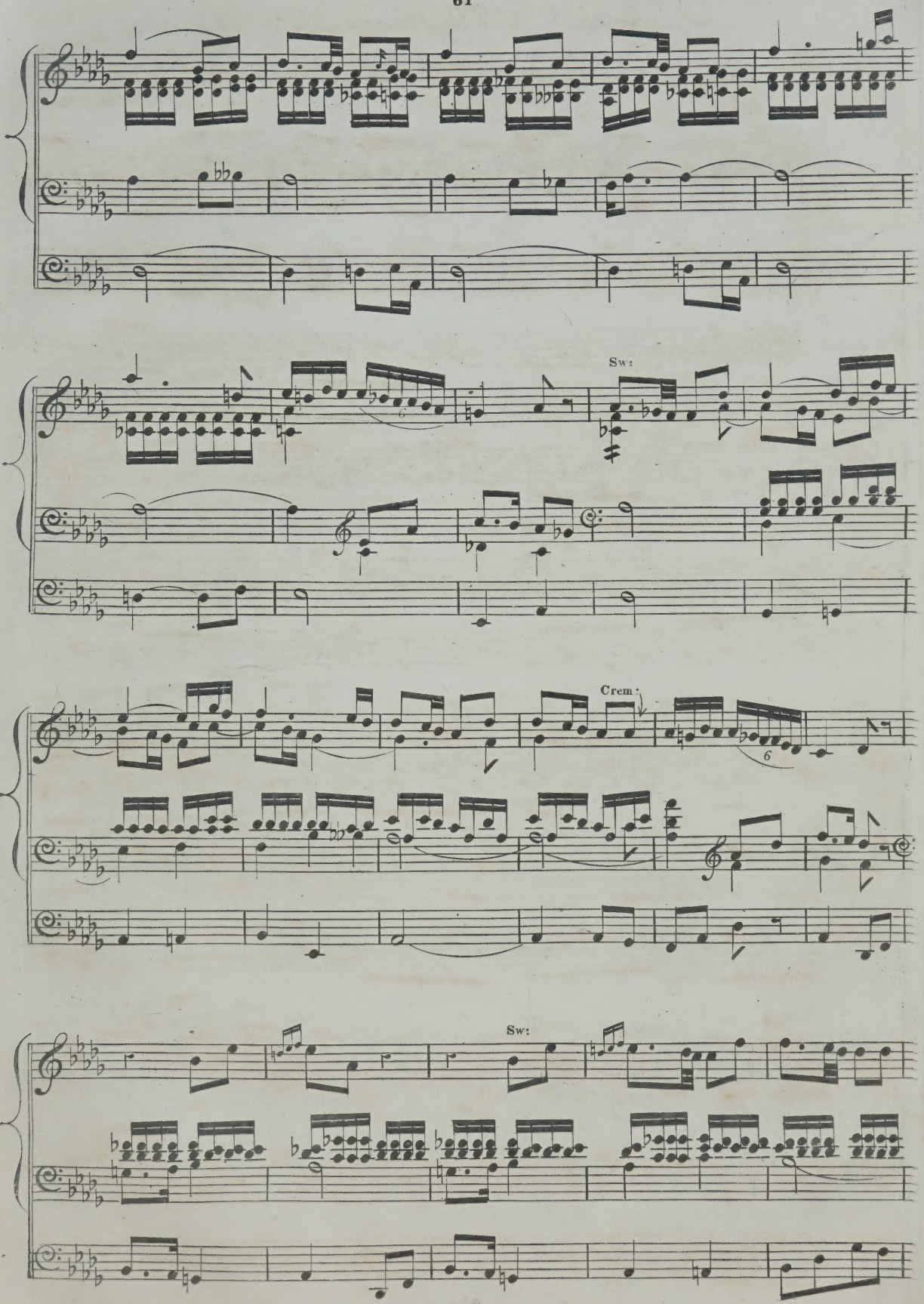
LARGHETTO FROM A SONATA.

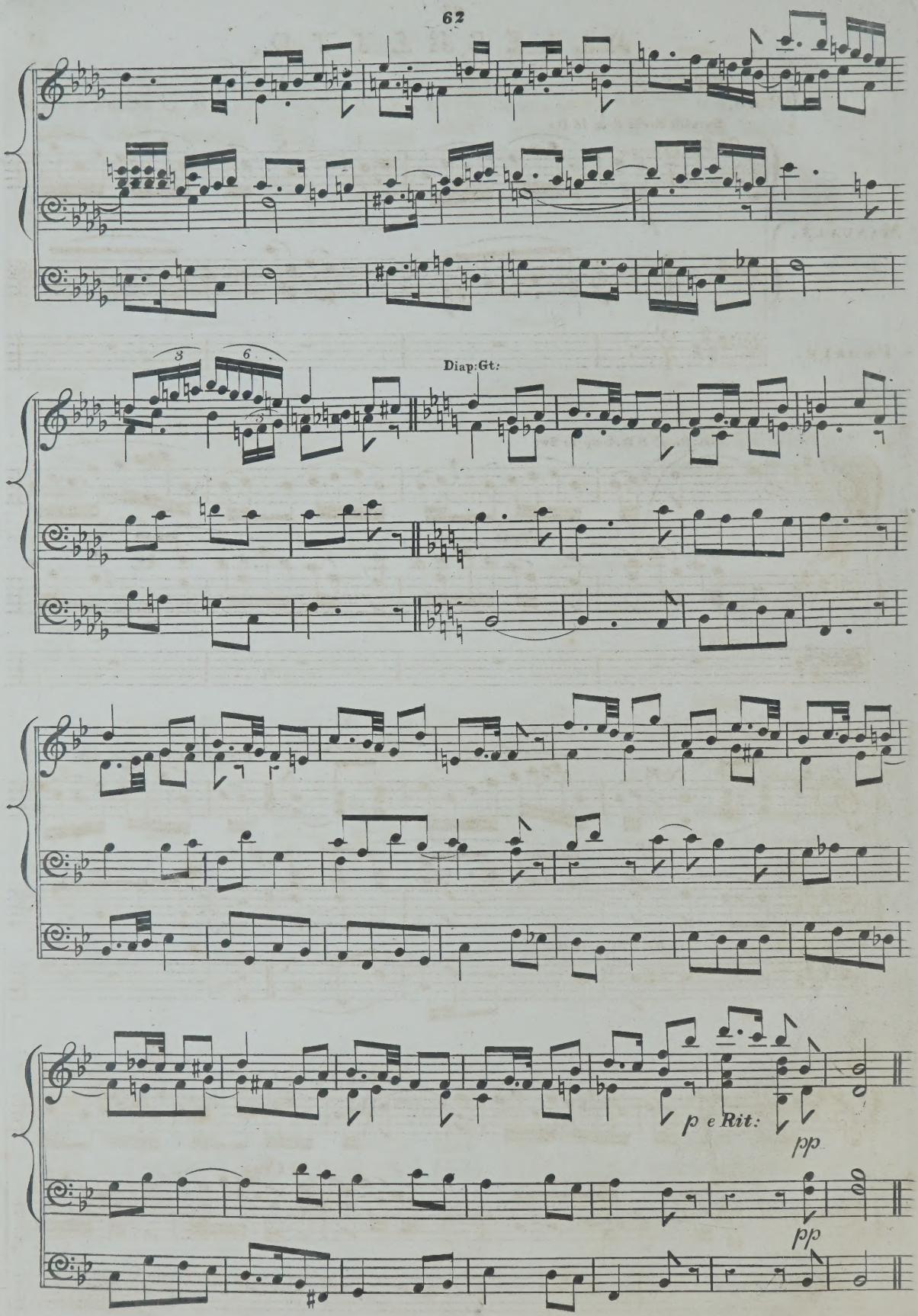
BY

M. HAUPTMANN.

Arranged by George Cooper.




Sw:
Crem:
Sw:

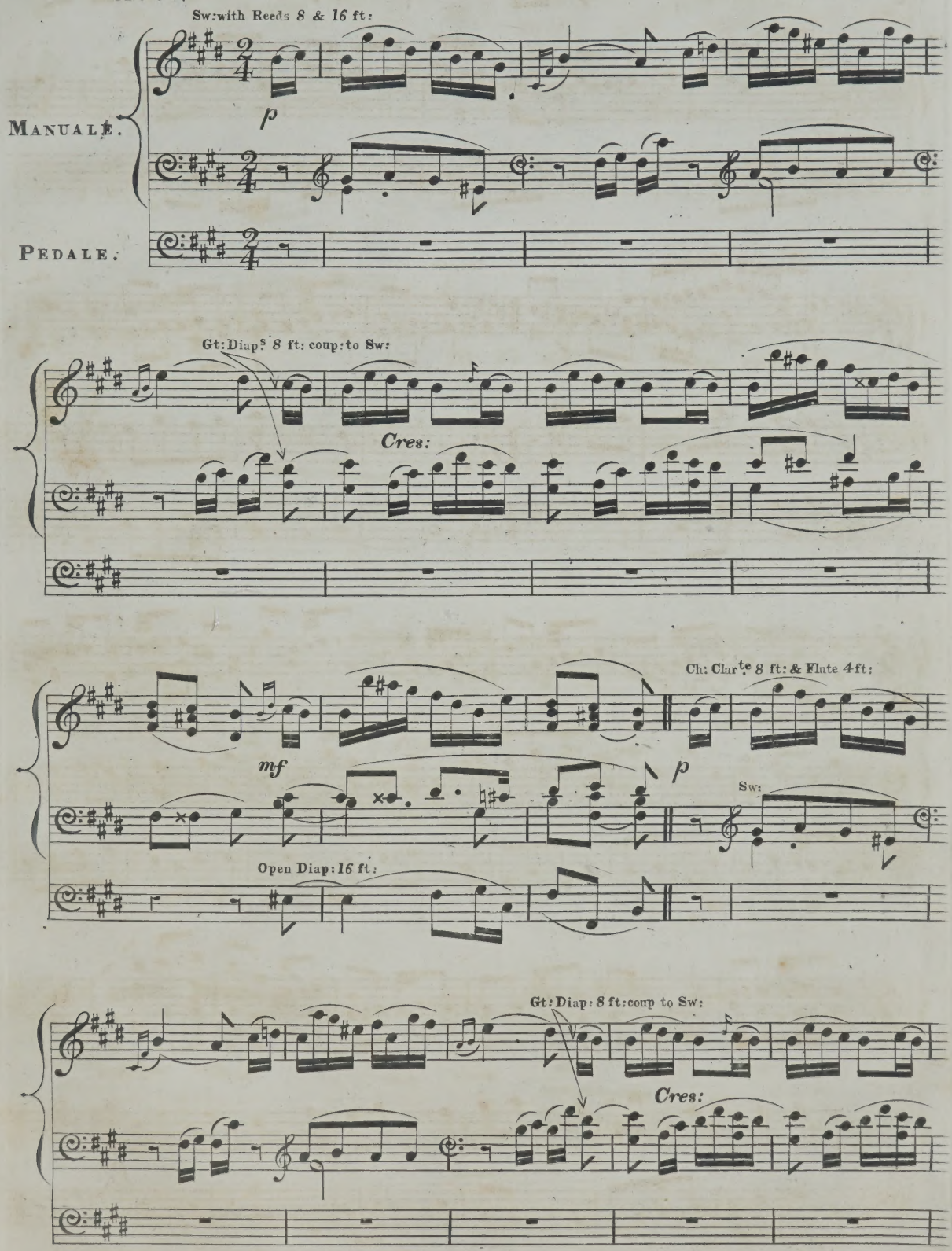

Diap: Gt:
p e Rit:
pp
pp

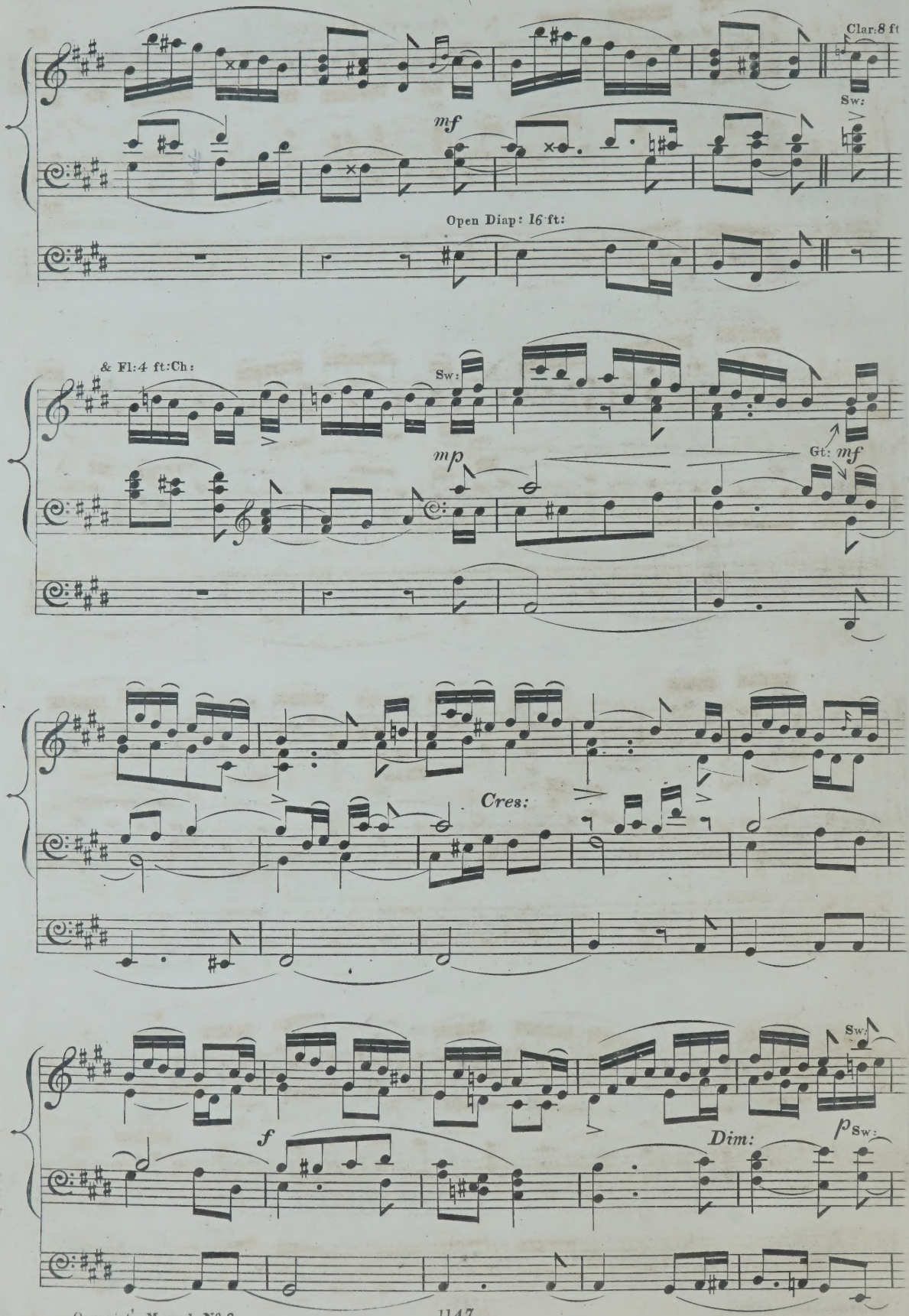
ALLEGRETTO.

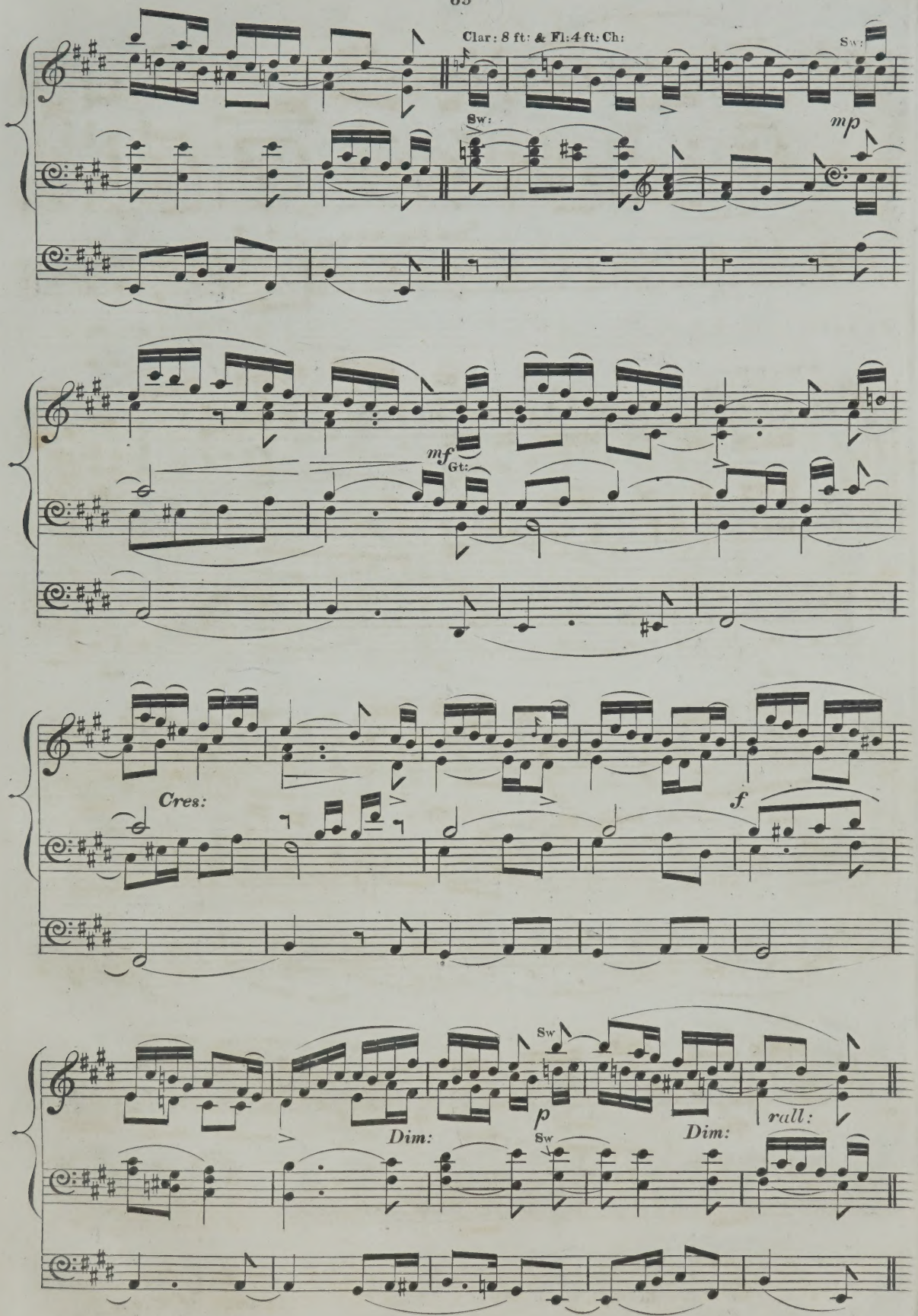
Robert Schumann.

OP. 68.

Arranged by W. T. Best.




Clar: 8 ft
Sw:
mf
Open Diap: 16 ft:
& Fl: 4 ft: Ch:
Sw:
mp
Gt: mf
Cres:
Sw:
f
Dim:
p Sw:


Clar: 8 ft: & Fl: 4 ft: Ch:
Sw:
Sw:
mp
mf
Gt:
Cres:
f
Sw
p
Dim:
Sw
Dim:
rall:

MARCH.

Robert Schumann.
Op. 85.

Arranged by
W. T. Best.

ALLEGRO MODERATO.

MANUALE.

PEDALE.

ff FULL.

ff FULL.

hr

mp Diap.s coup.d to Full Sw:

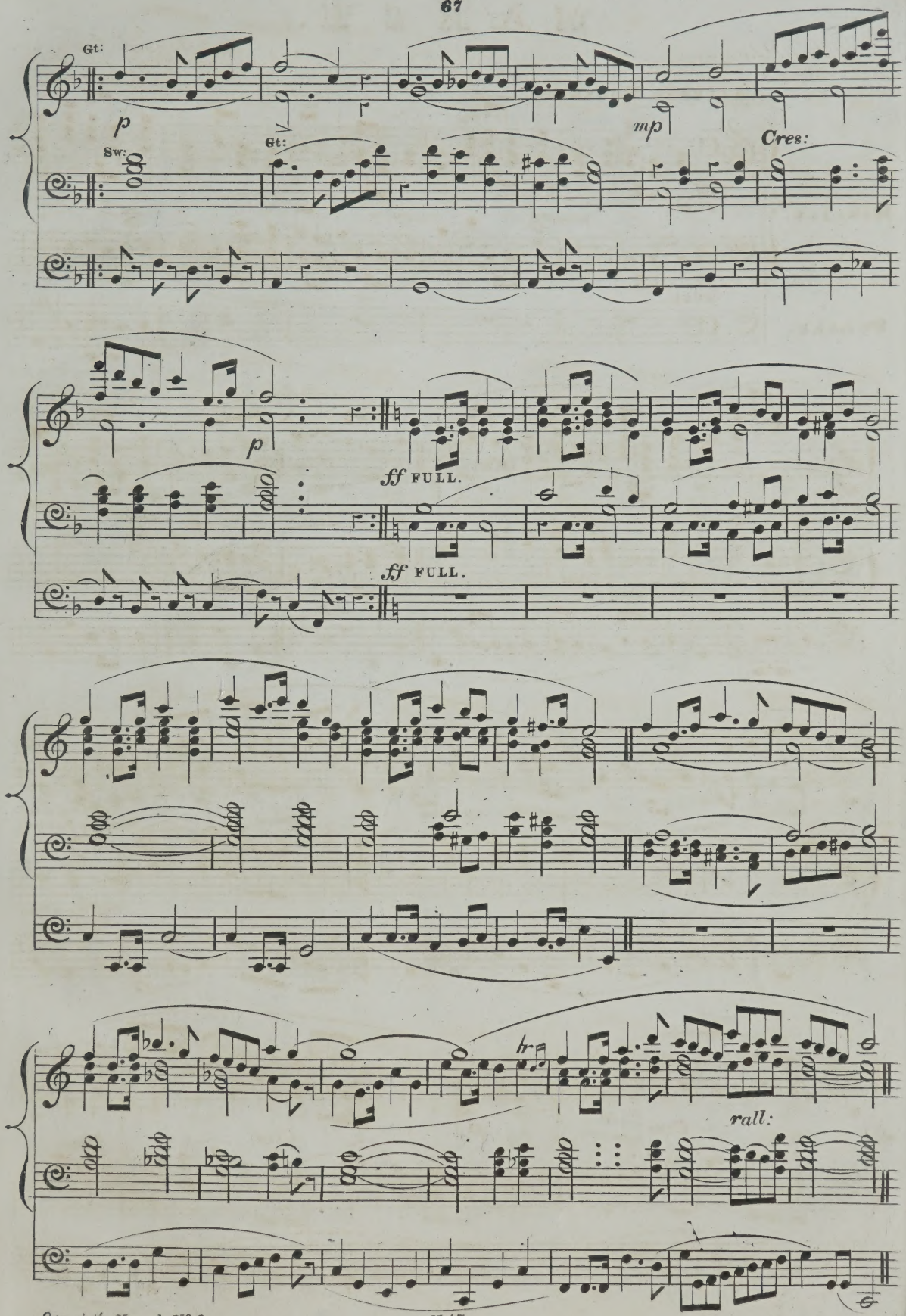
mp Open Diap: 16 ft:

Cres:

sf

p

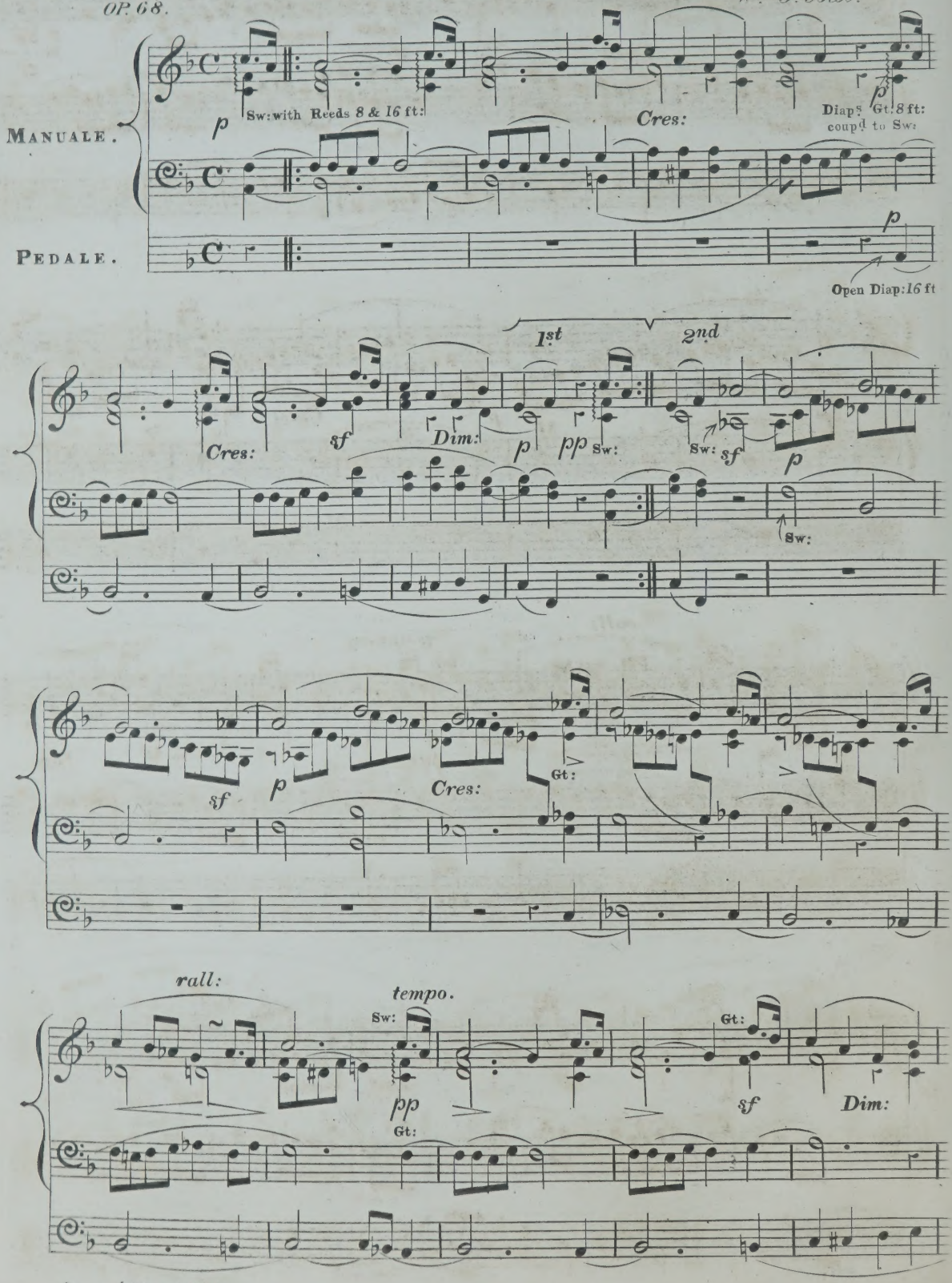
Cres:

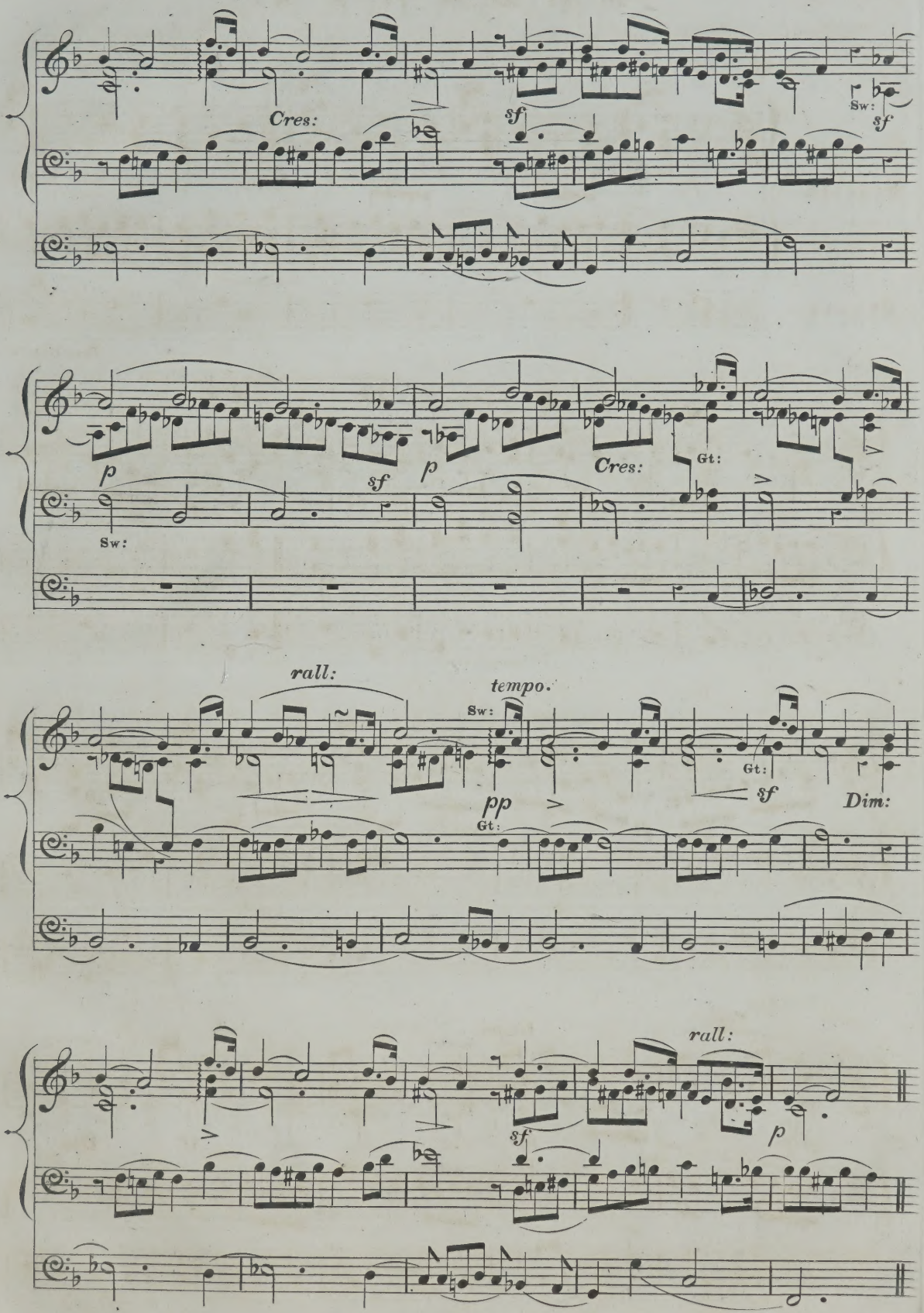

Gt:
p
Sw:
Gt:
mp
Cres:
p
ff FULL.
ff FULL.
tr
rall:

ANDANTE.

Robert Schumann.
OP. 68.

Arranged by
W. T. Best.

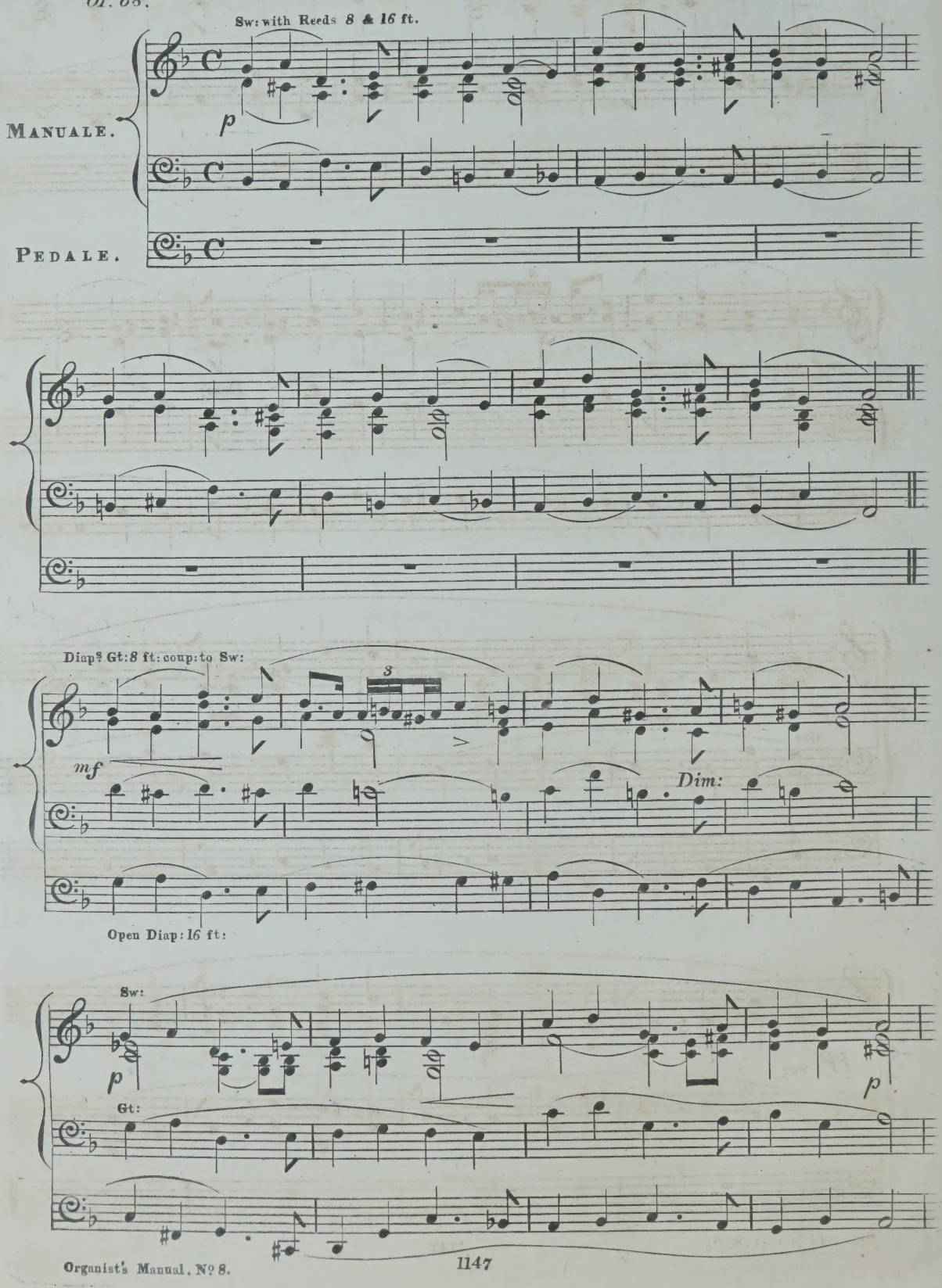


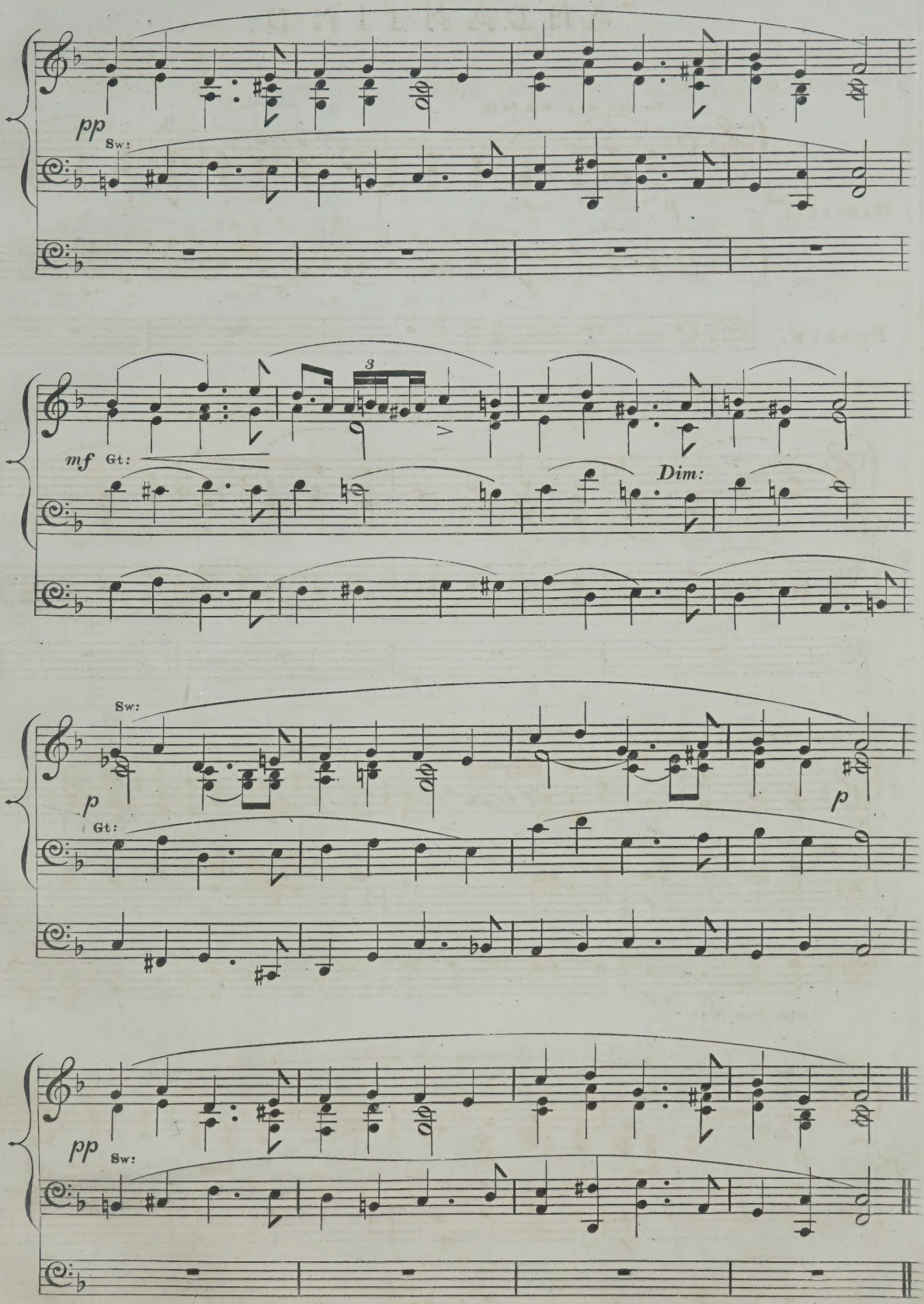

Cres:
sf
Sw:
sf
p
sf
p
Cres:
Gt:
Sw:
rall:
tempo.
Sw:
Gt:
pp
Gt:
sf
Dim:
rall:
sf
p

ANDANTINO.

Robert Schumann.
OP. 68.

Arranged by
W. T. Best.



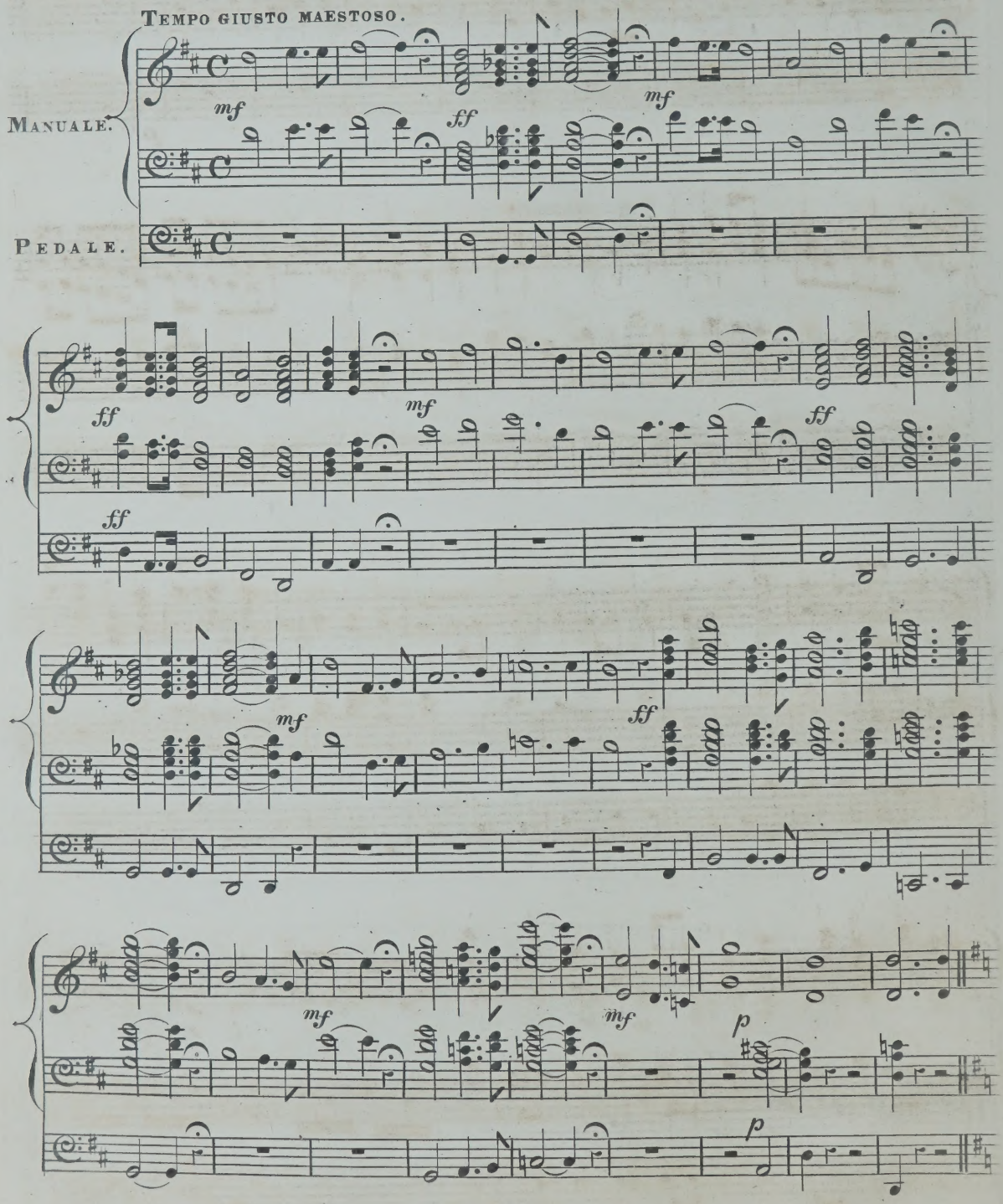

pp
Sw:
3
mf
Gt:
Dim:
Sw:
p
Gt:
p
pp
Sw:

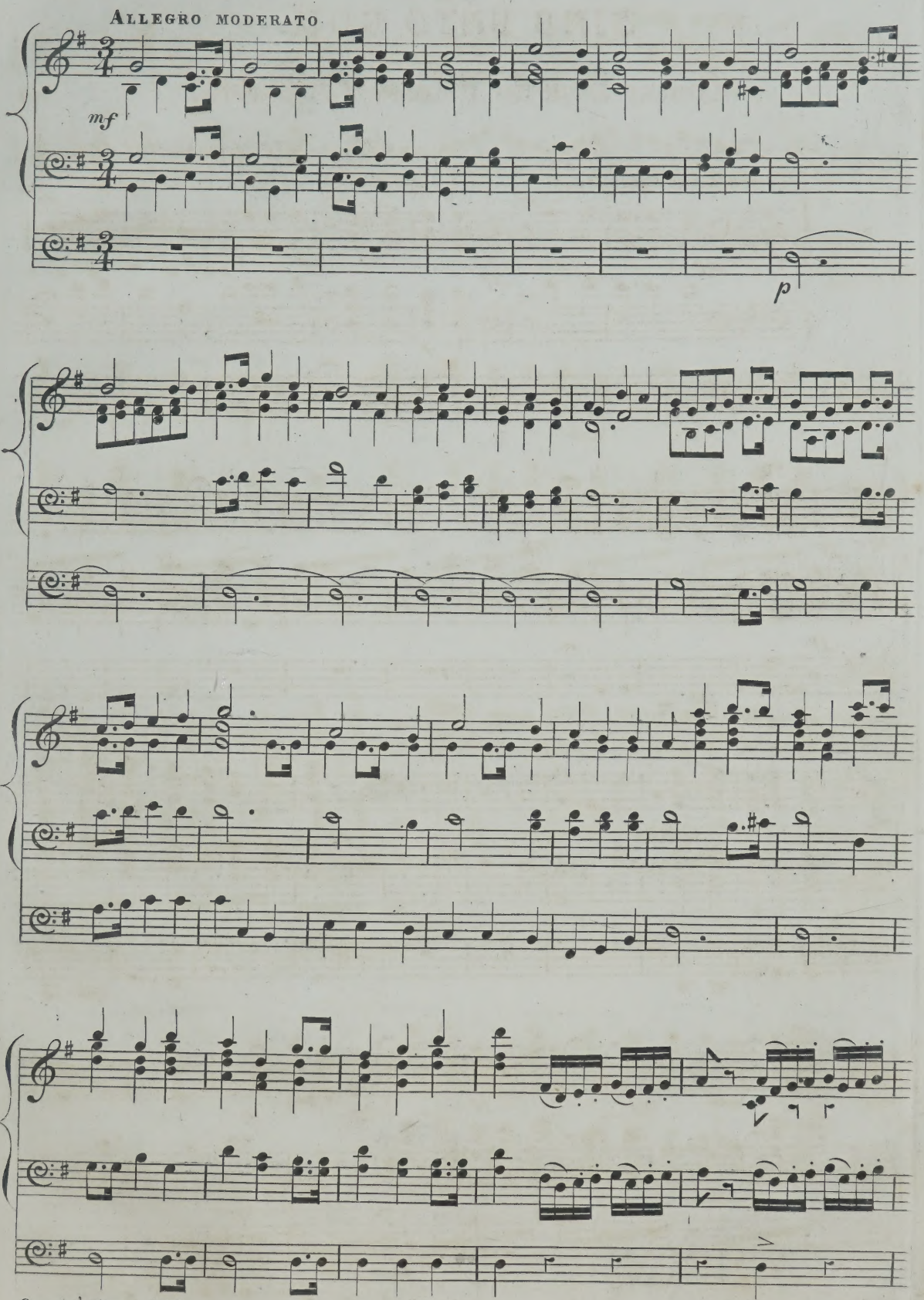
SING UNTO GOD.

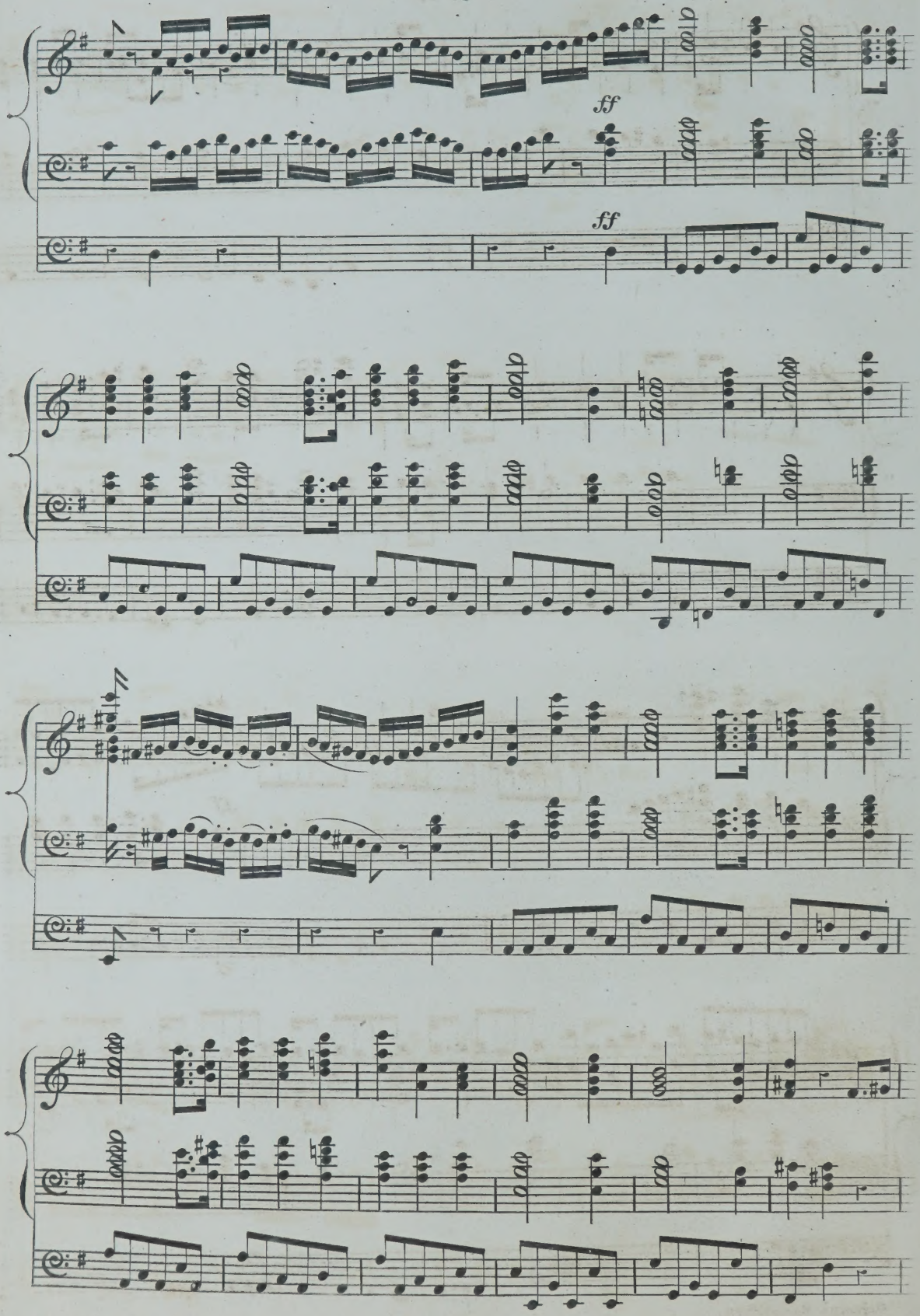
Chorus from the Oratorio of David.

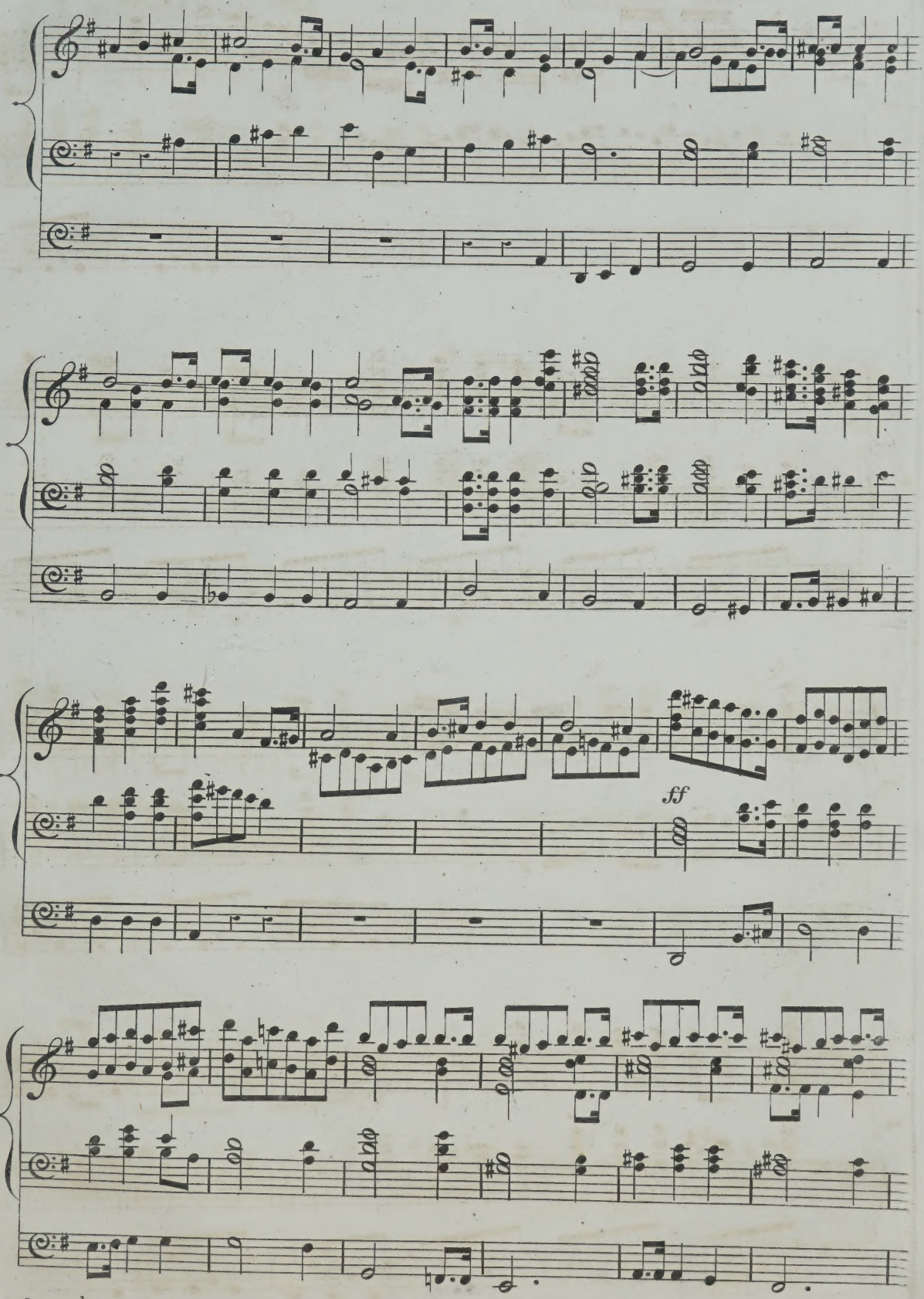
Composed & Arranged by C. E. Horsley

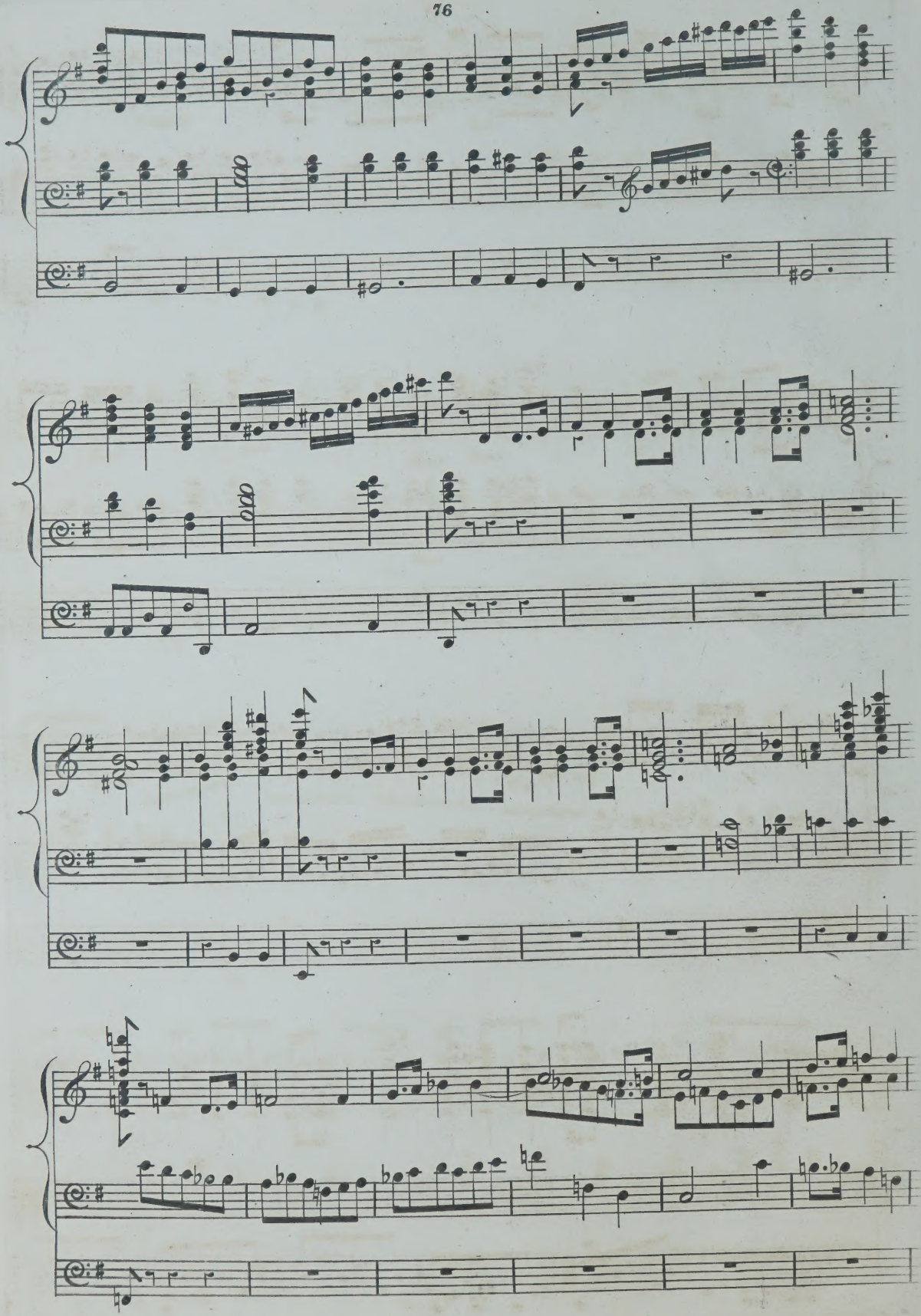
TEMPO GIUSTO MAESTOSO.

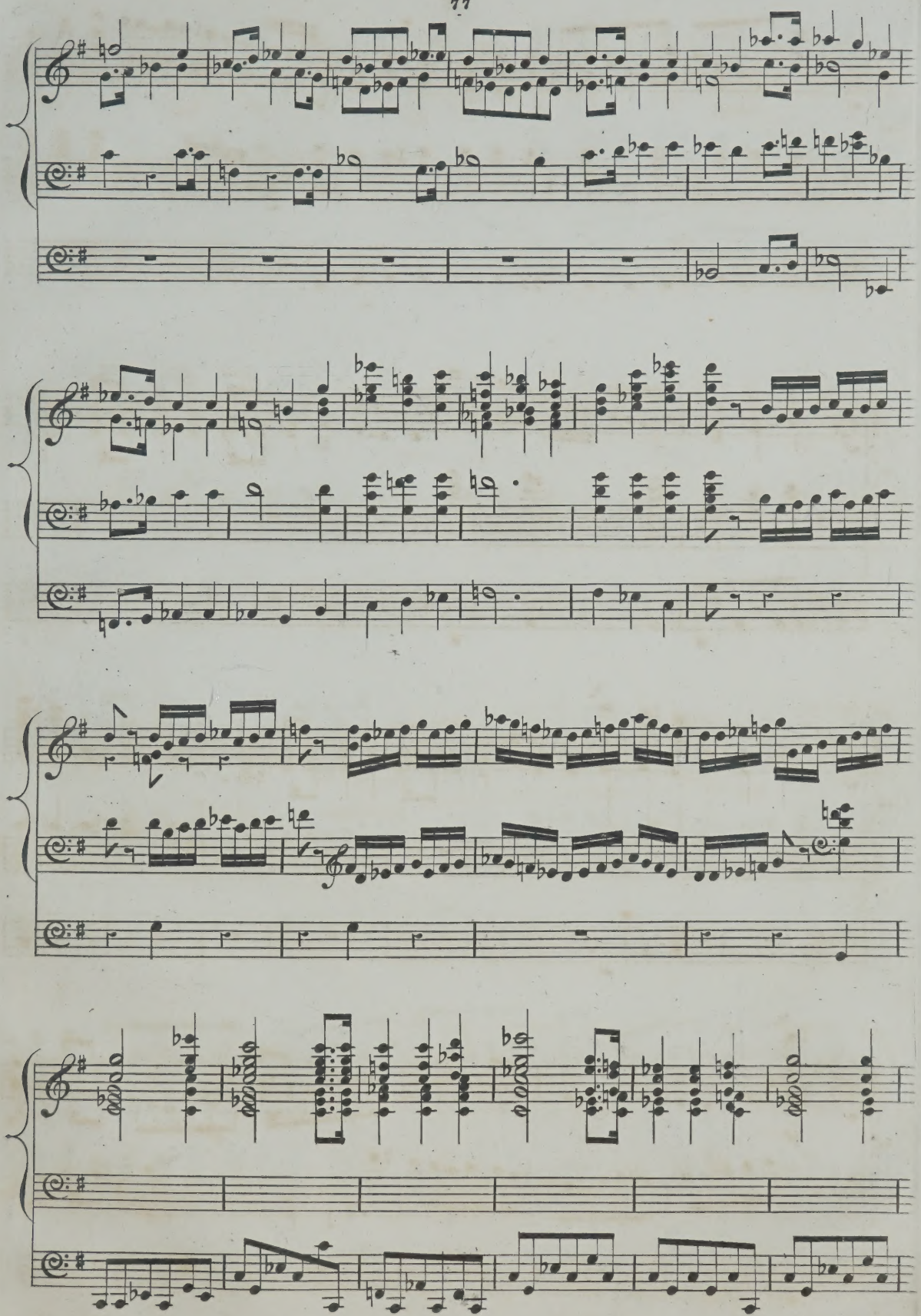


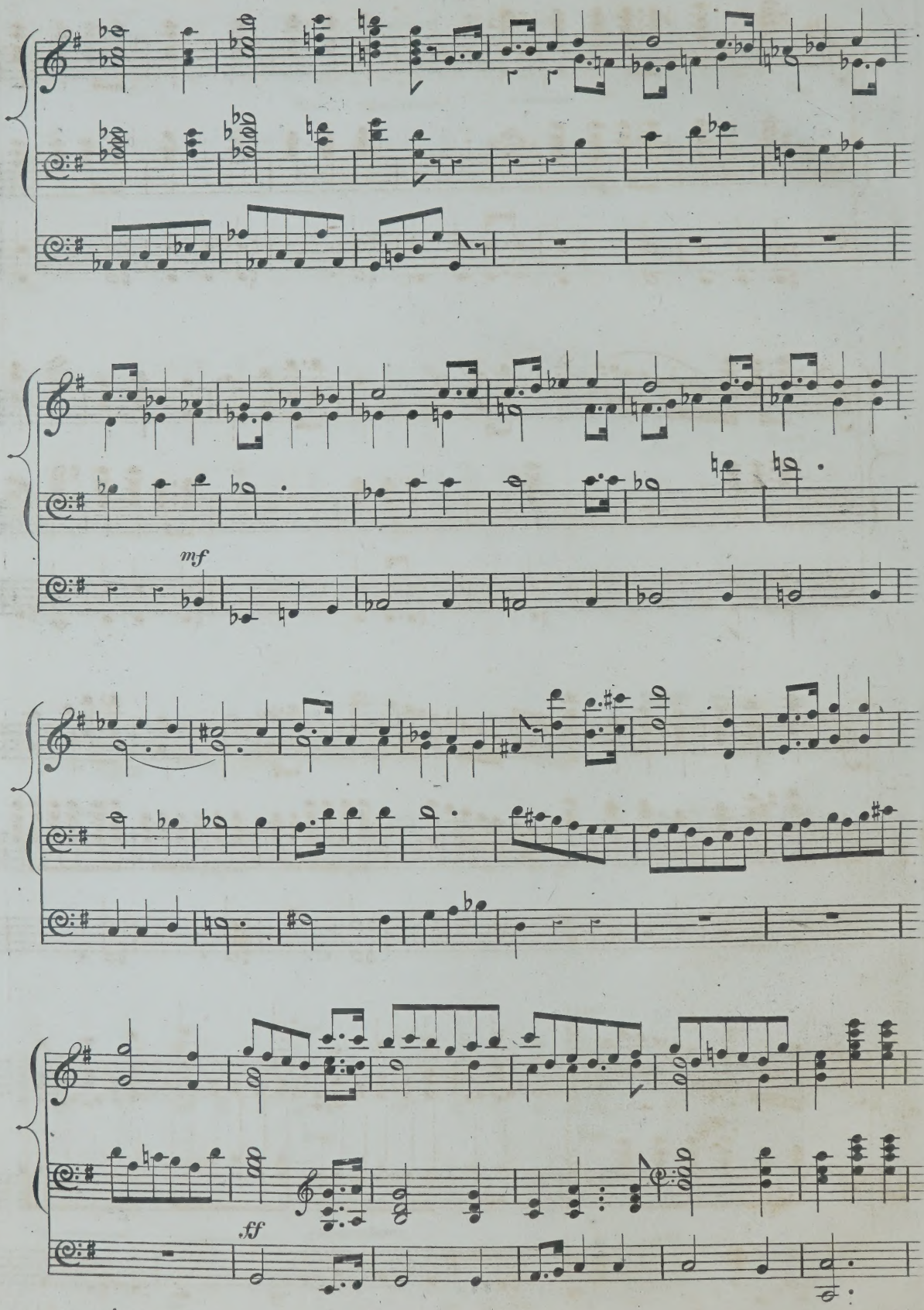

ALLEGRO MODERATO
mf
p

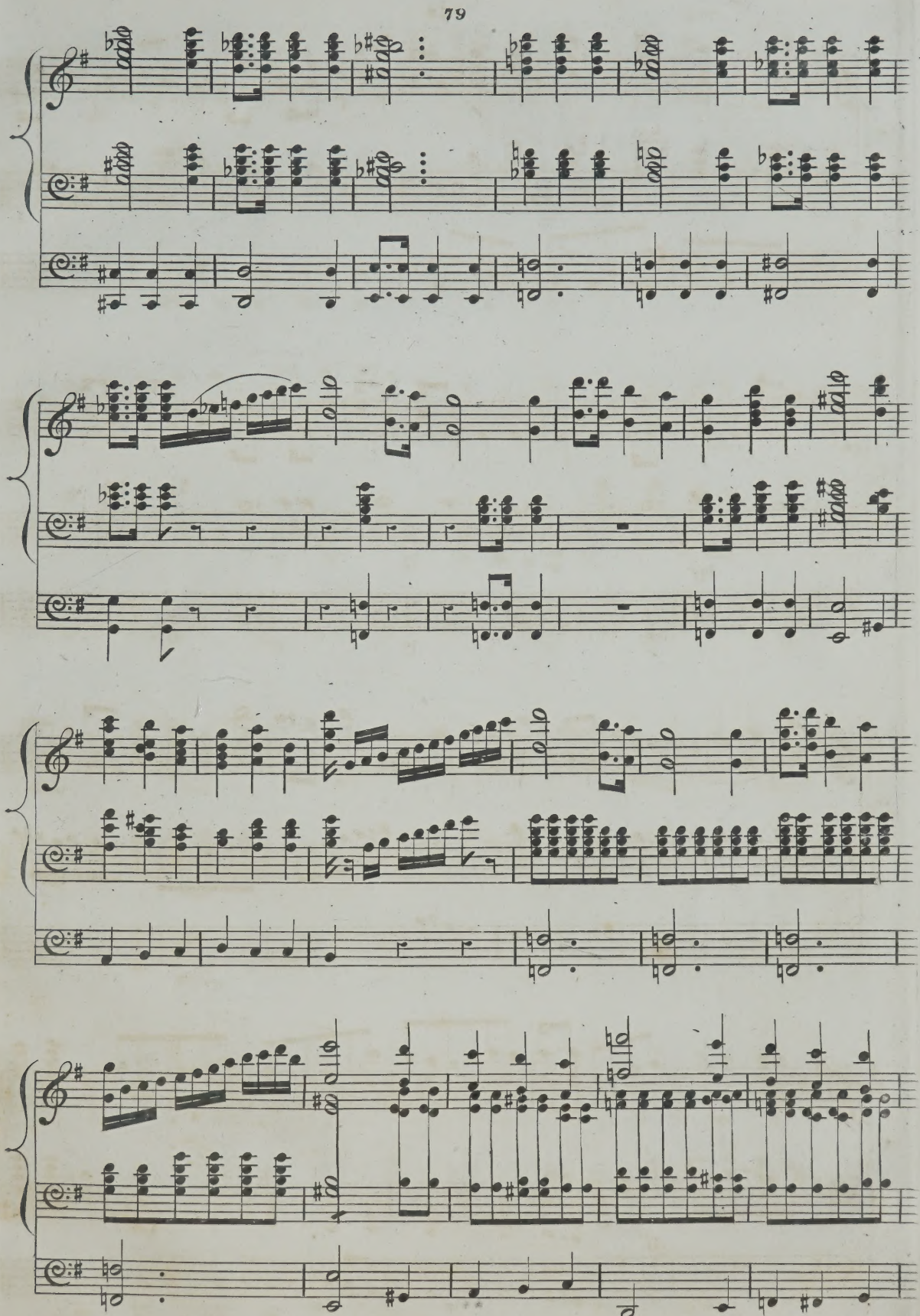

ff
ff

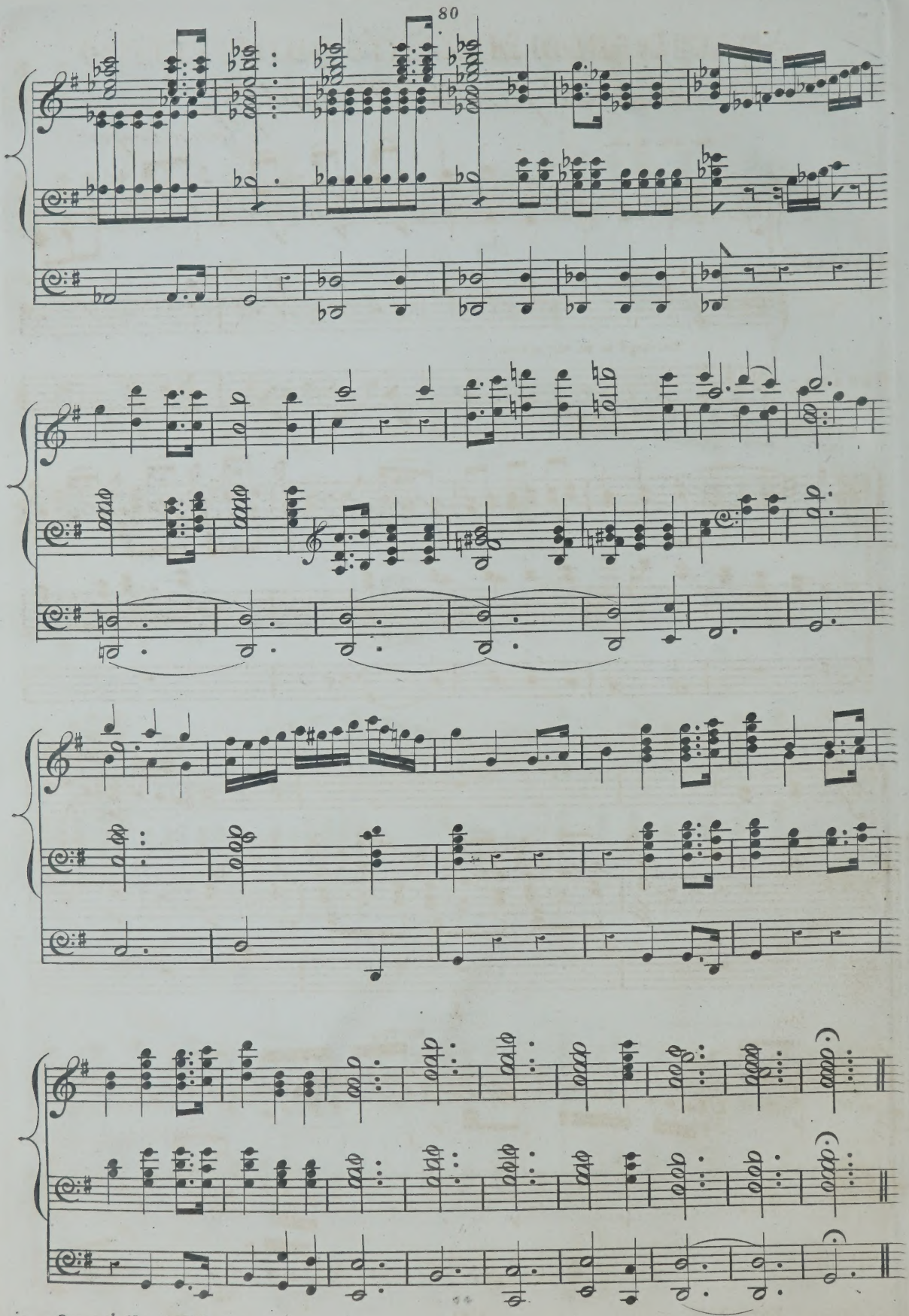

ff






mf
ff

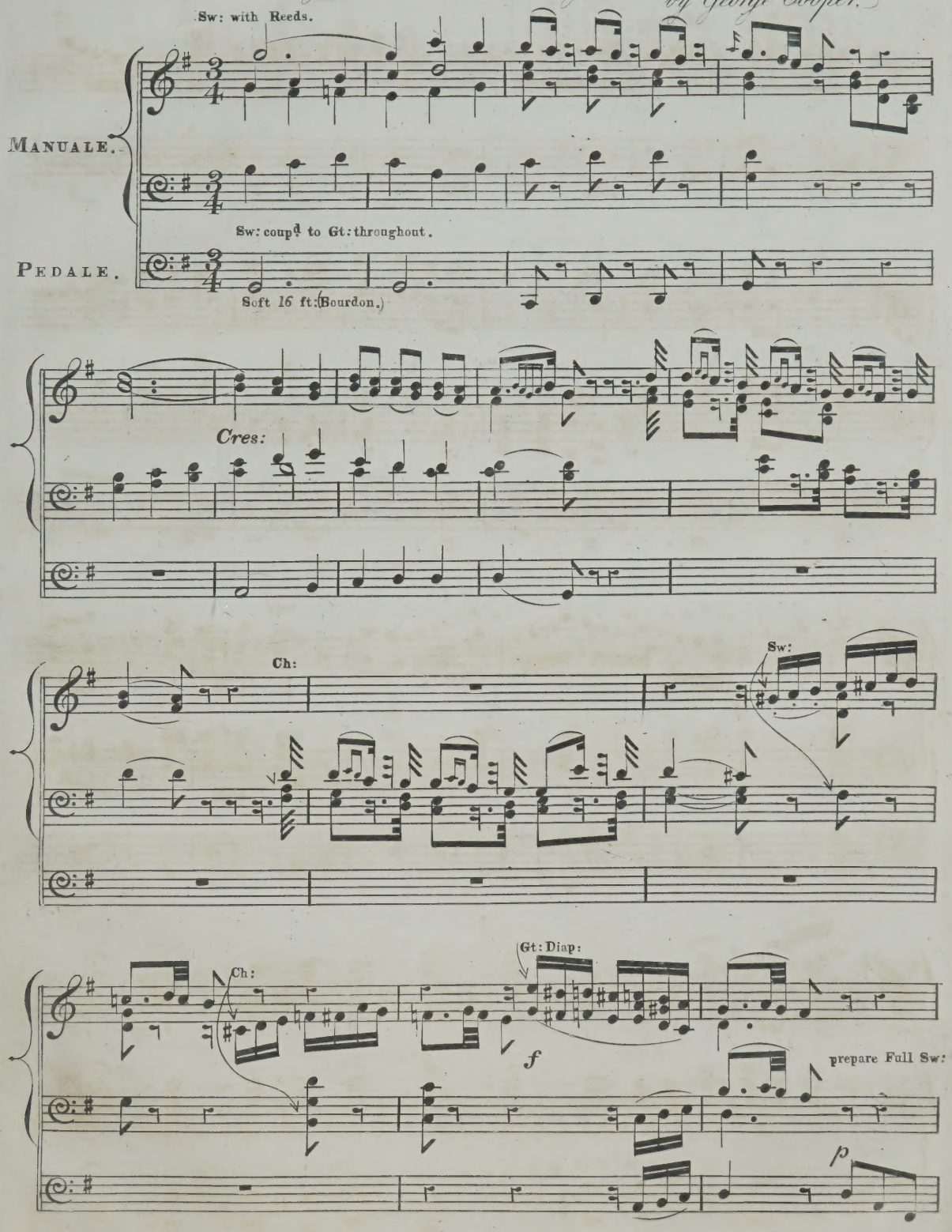


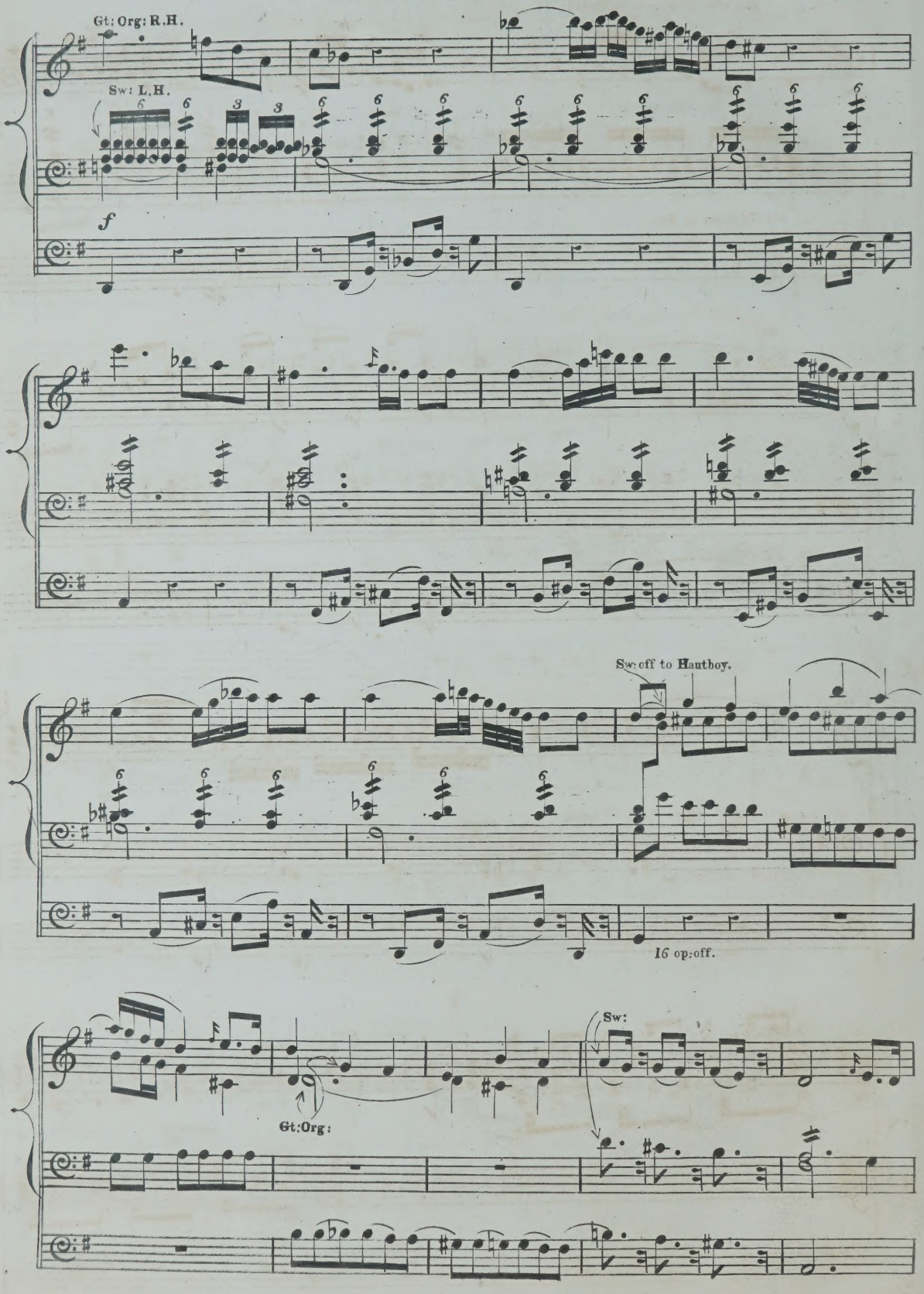


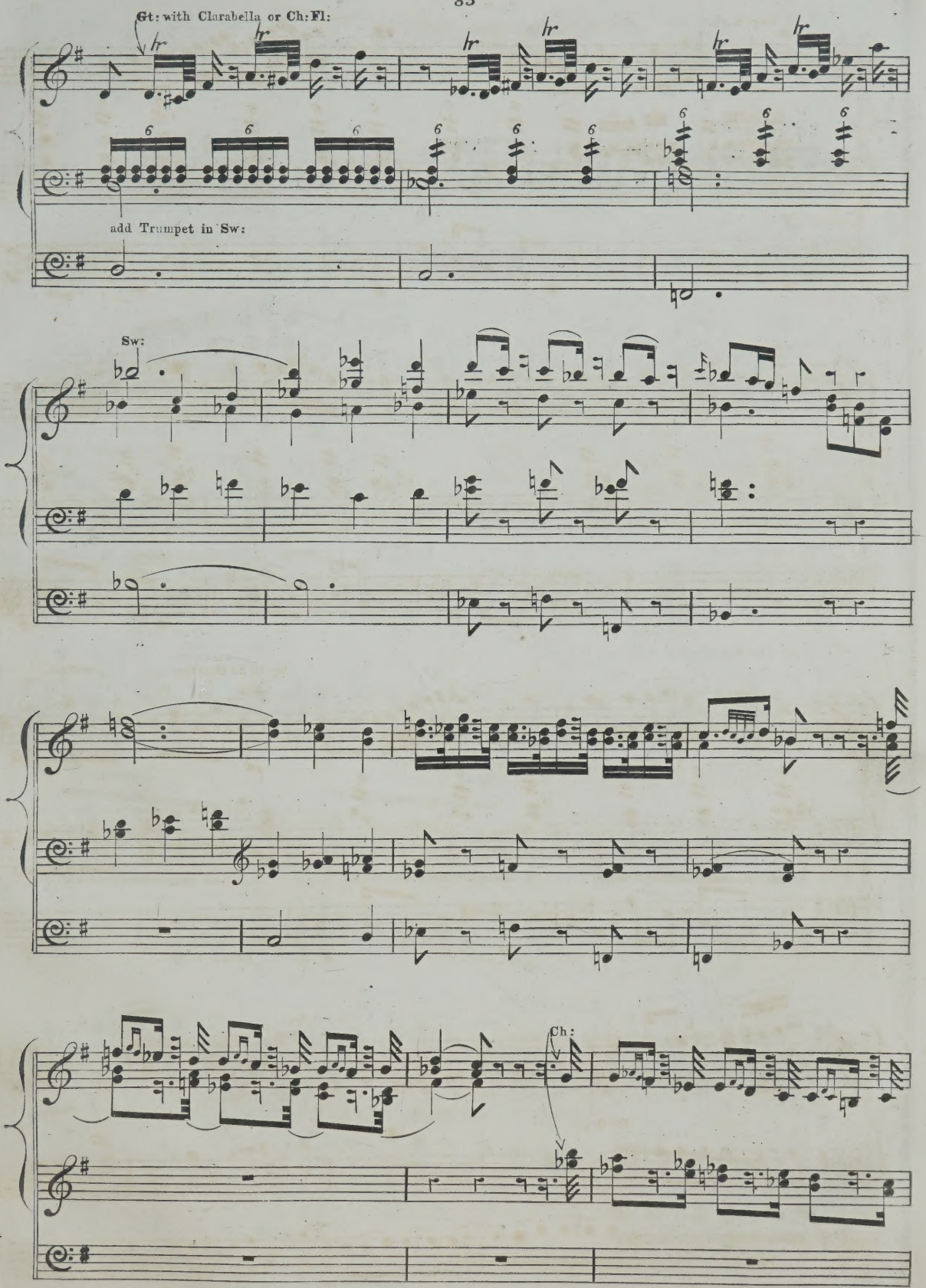
ADAGIO FROM MOZART'S QUINTETT. N°4.

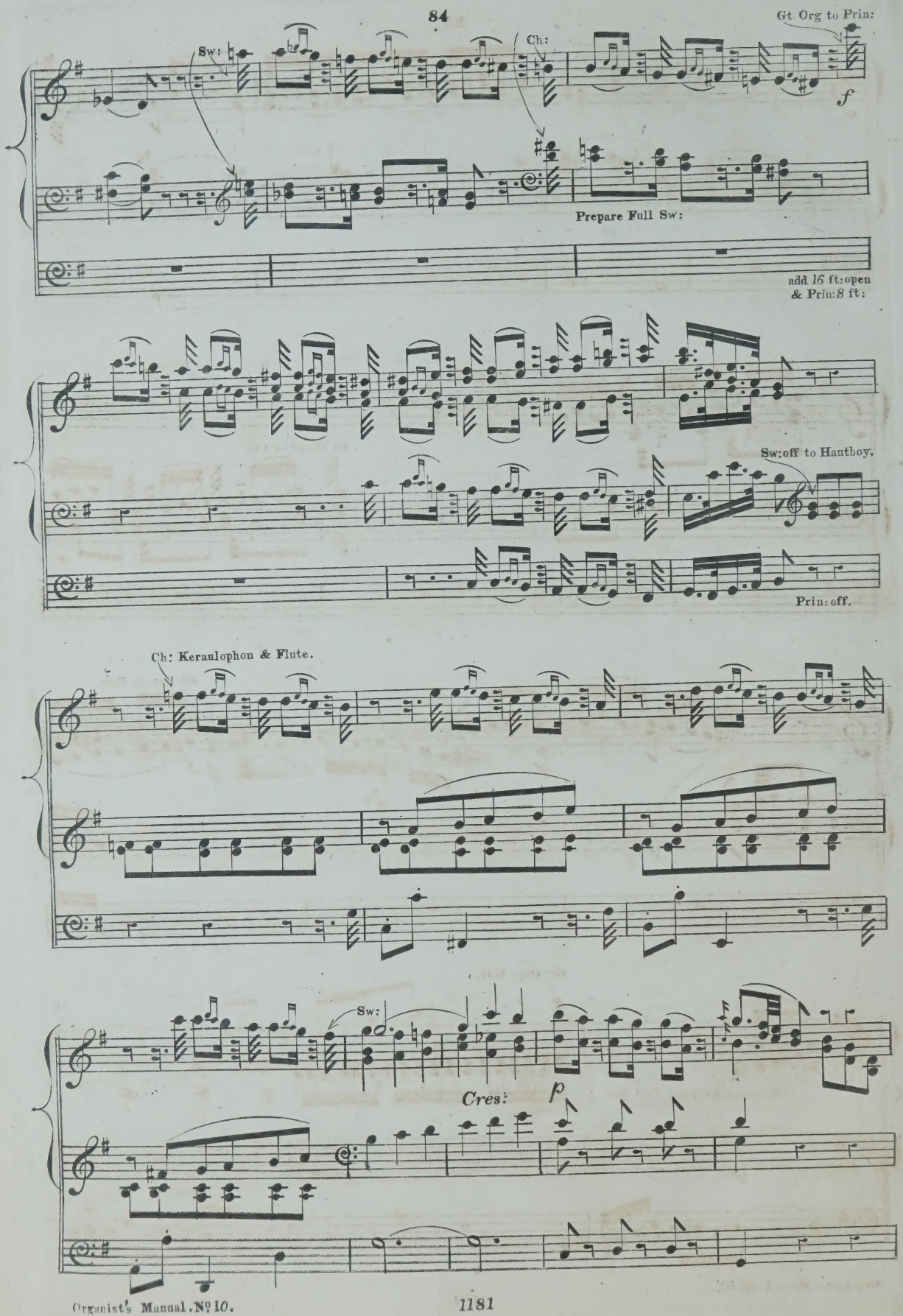
Arranged from the Original M.S.

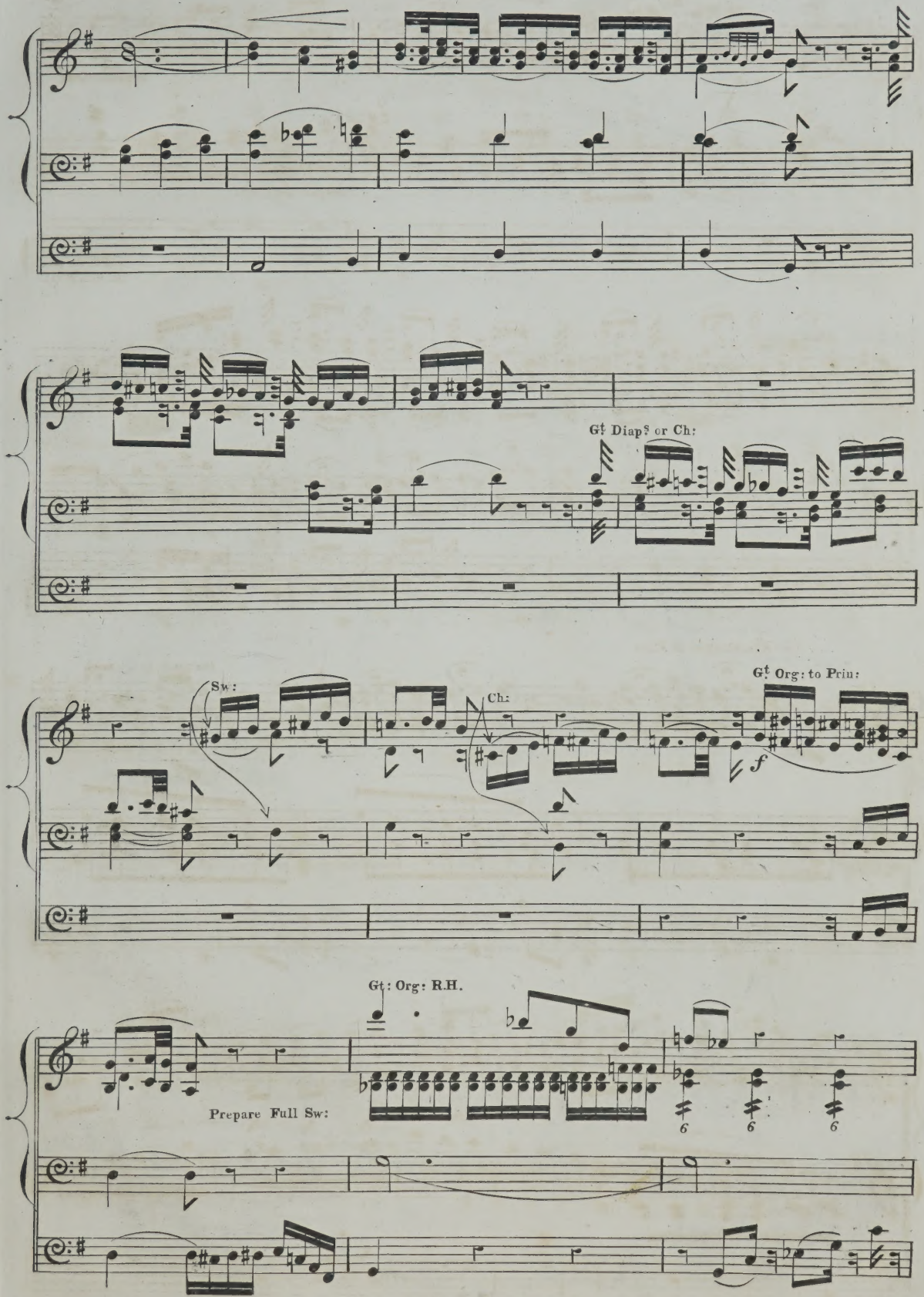
by George Cooper.

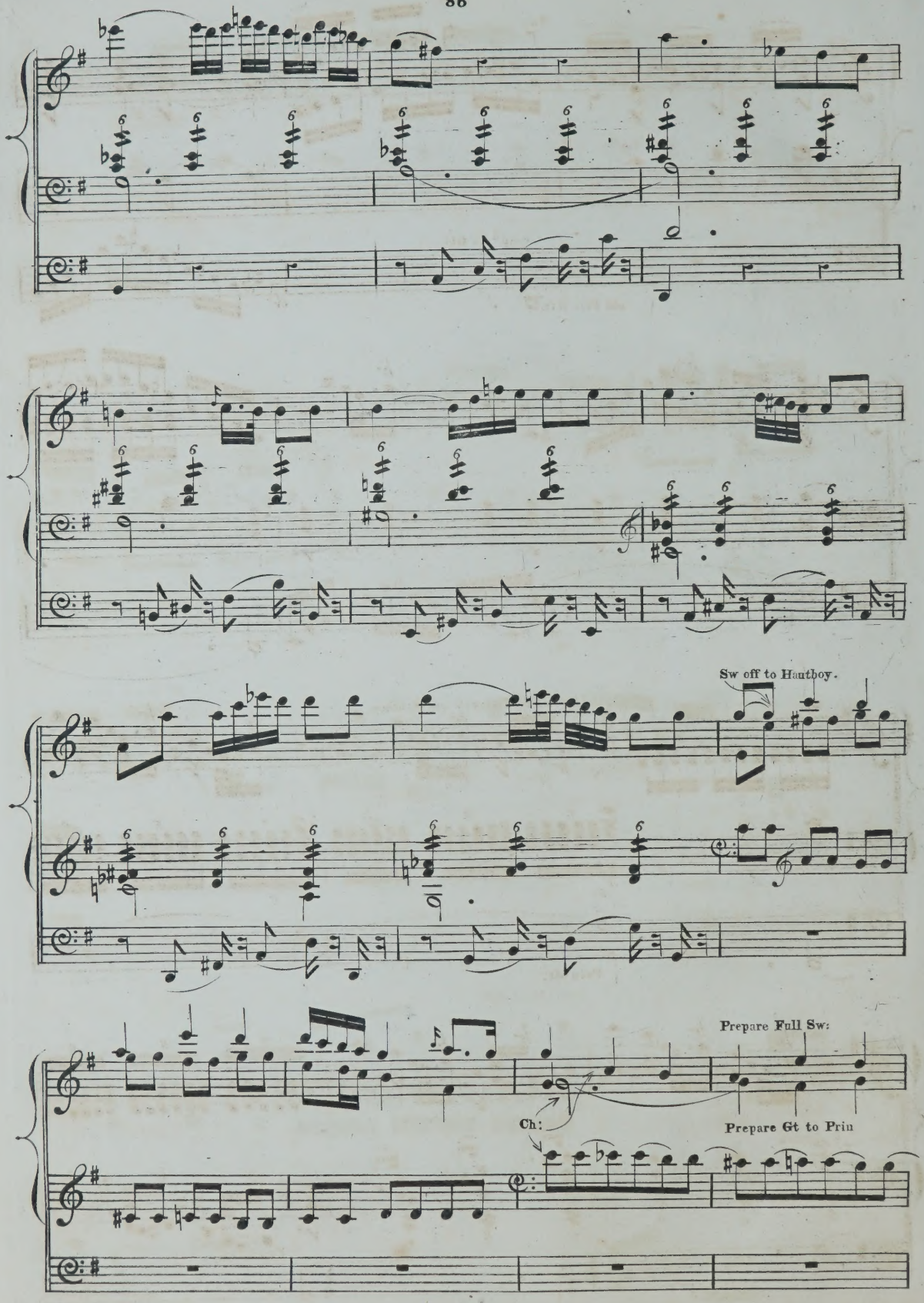


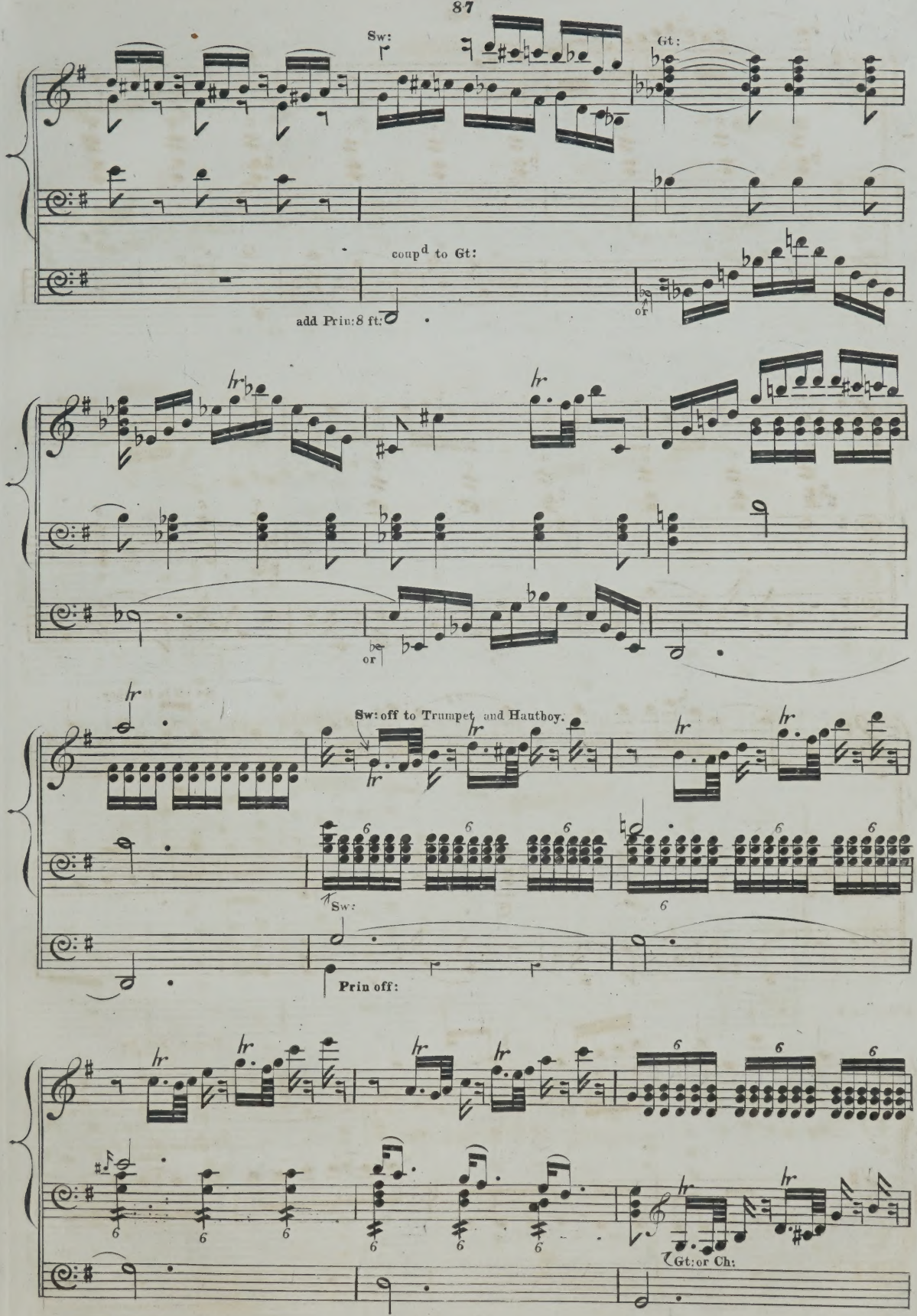

Gt: Org: R.H.
Sw: L.H.
f
Sw: off to Hautboy.
16 op: off.
Gt: Org:
Sw:

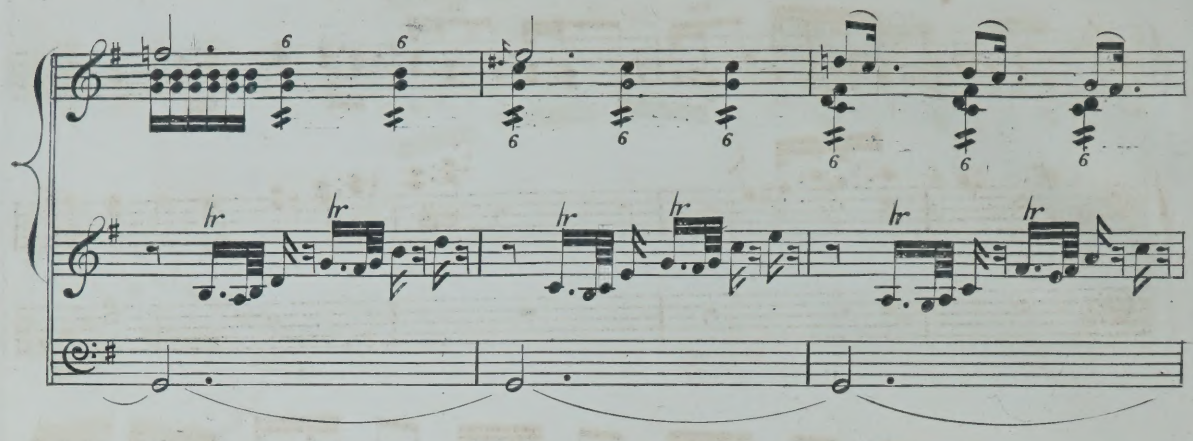

Gt: with Clarabella or Ch: Fl:
add Trumpet in Sw:
Sw:
Ch:

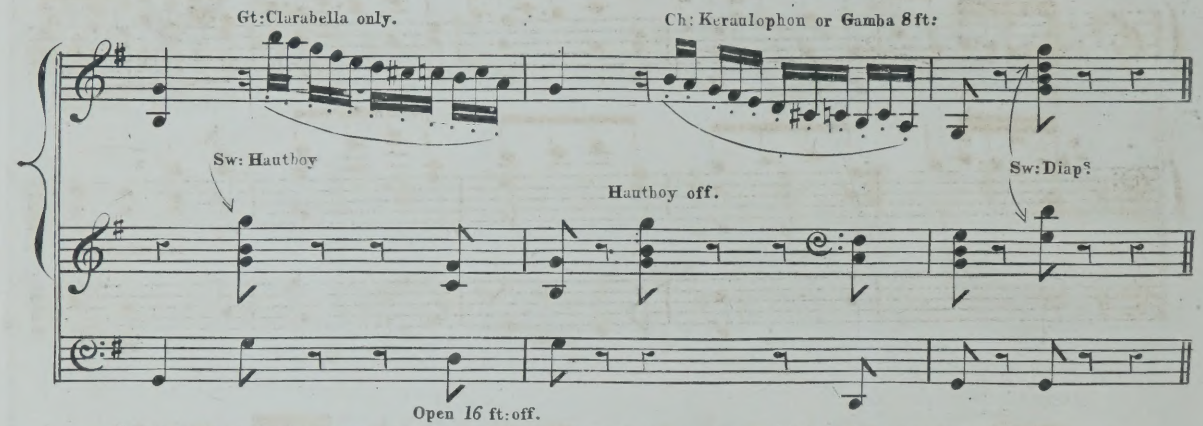

Gt Org to Prin:
Sw:
Ch:
f
Prepare Full Sw:
add 16 ft: open
& Prin: 8 ft:
Sw: off to Hautboy.
Prin: off.
Ch: Keraulophon & Flute.
Sw:
Cres:
p


Gt Diaps or Ch:
Sw:
Ch:
Gt Org: to Prin:
f
Gt: Org: R.H.
Prepare Full Sw:
6
6
6


Sw off to Hautboy.
Prepare Full Sw:
Ch:
Prepare Gt to Prin

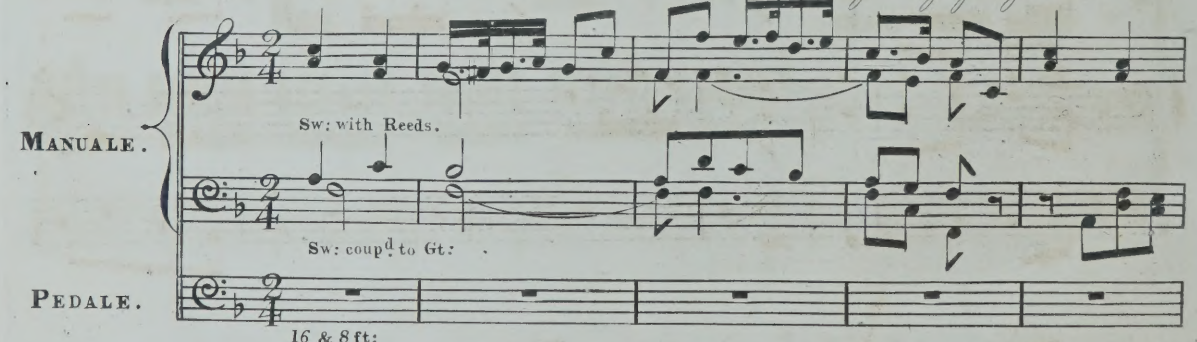

Sw:
Gt:
coup^{d} to Gt:
add Prin: 8 ft:
or
or
Sw: off to Trumpet and Hautboy.
Sw:
Prin off:
Gt: or Ch:

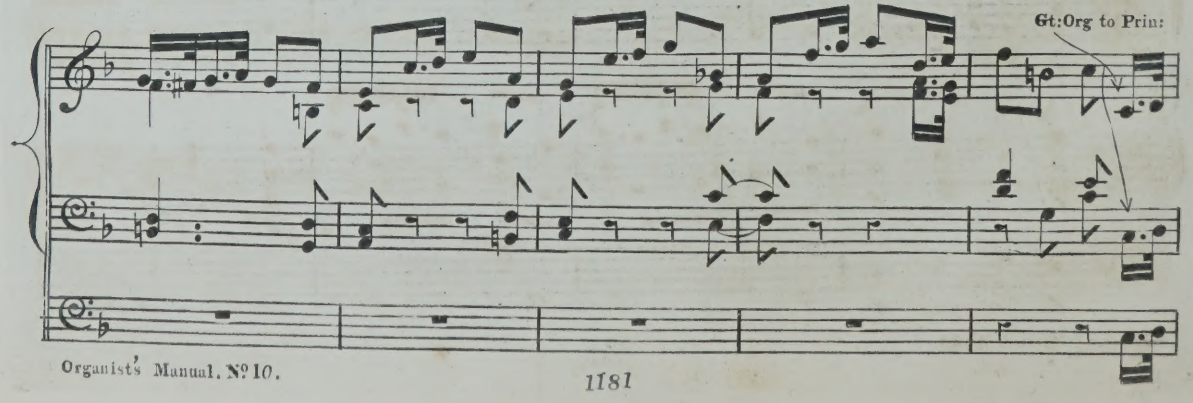


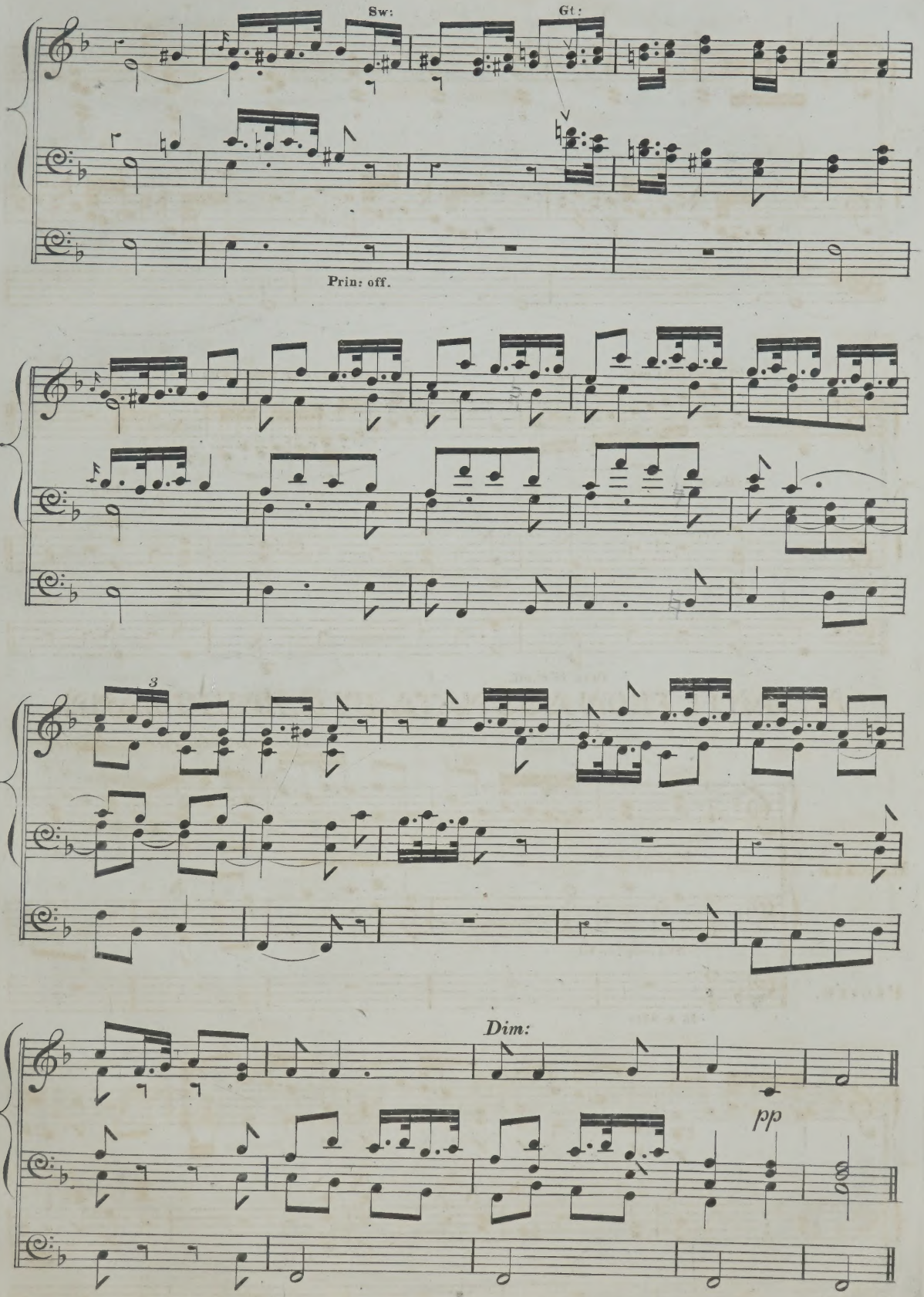


ANDANTE FROM A SONATA. BY M. HAUPTMANN.

Arranged by George Cooper.






Sw:
Gt:
Prin: off.
3
Dim:
pp

ANDANTE FROM A QUINTETT

BY

G. ONSLOW.

Arranged by George Cooper.

(♪ = 96)

Sw: with Reds.

MANUALE.

PEDALE.

16 ft.

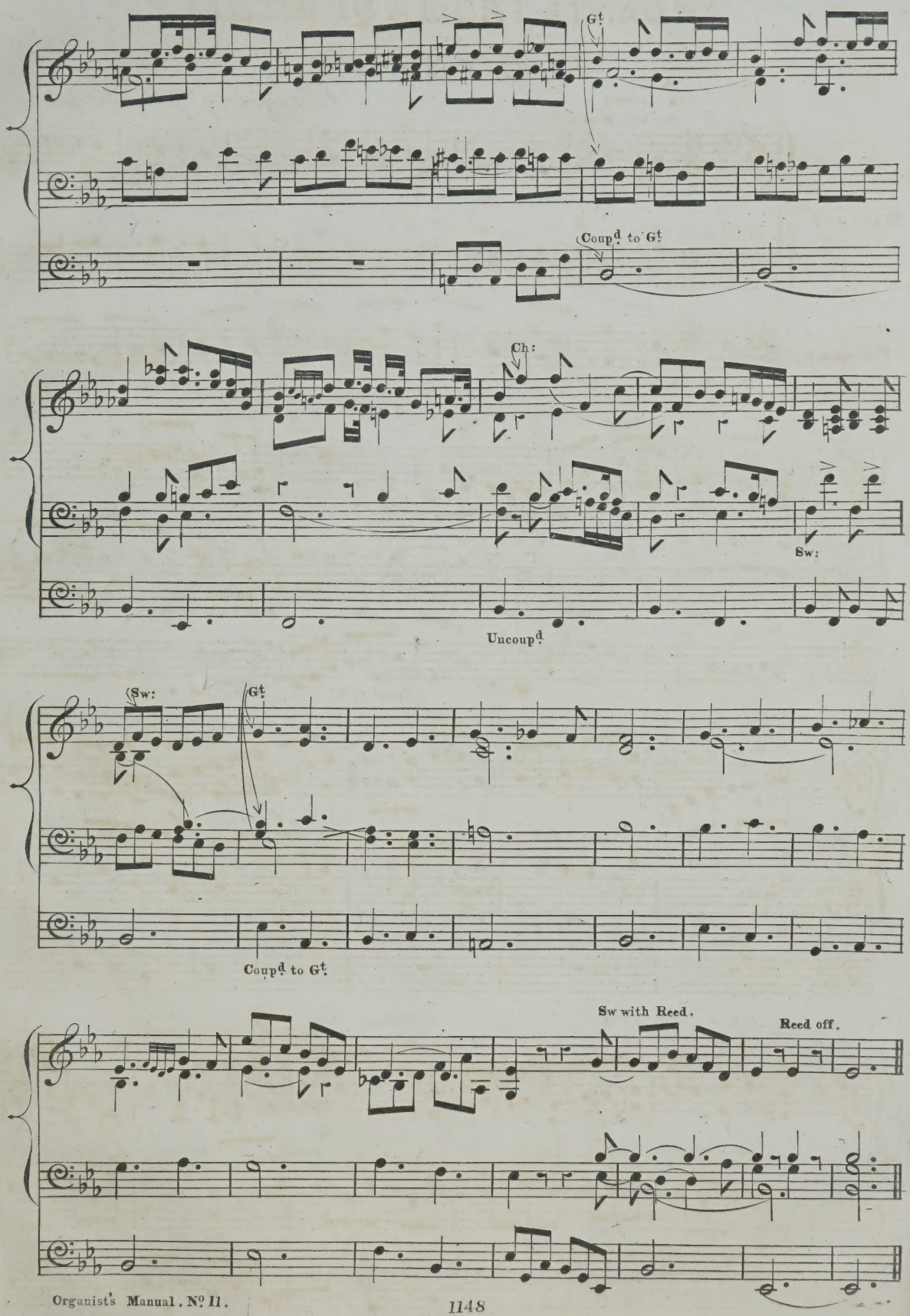
Gt Diap^{s}

Gt

both hands on Gt:

Coup^{d} to Gt

Sw:

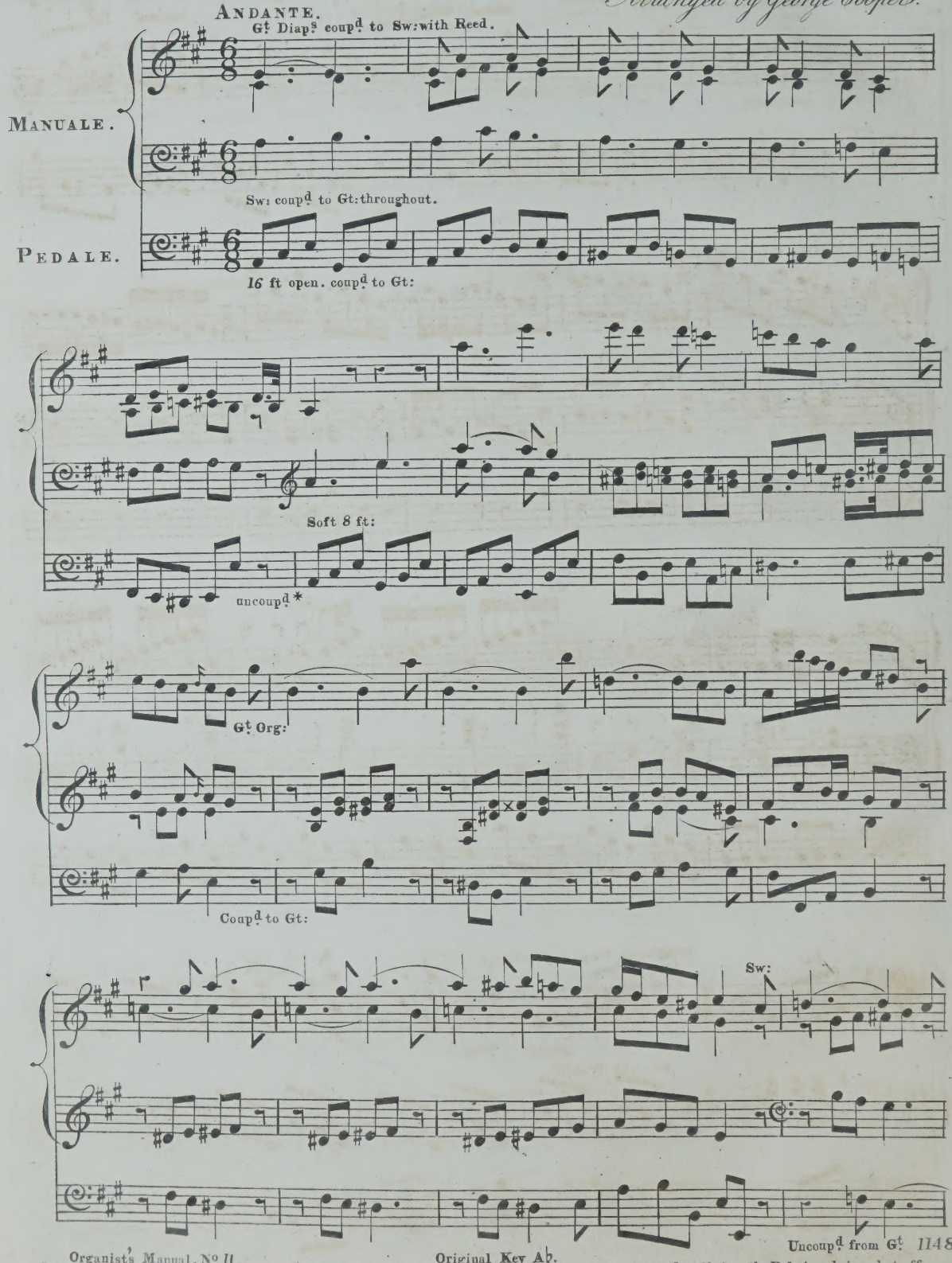

Gt.
Coupd. to Gt.
Ch:
Sw:
Uncoupd.
Sw:
Gt.
Coupd. to Gt.
Sw with Reed.
Reed off.

SLOW MOVEMENT FROM THE 4TH QUARTETT

BY

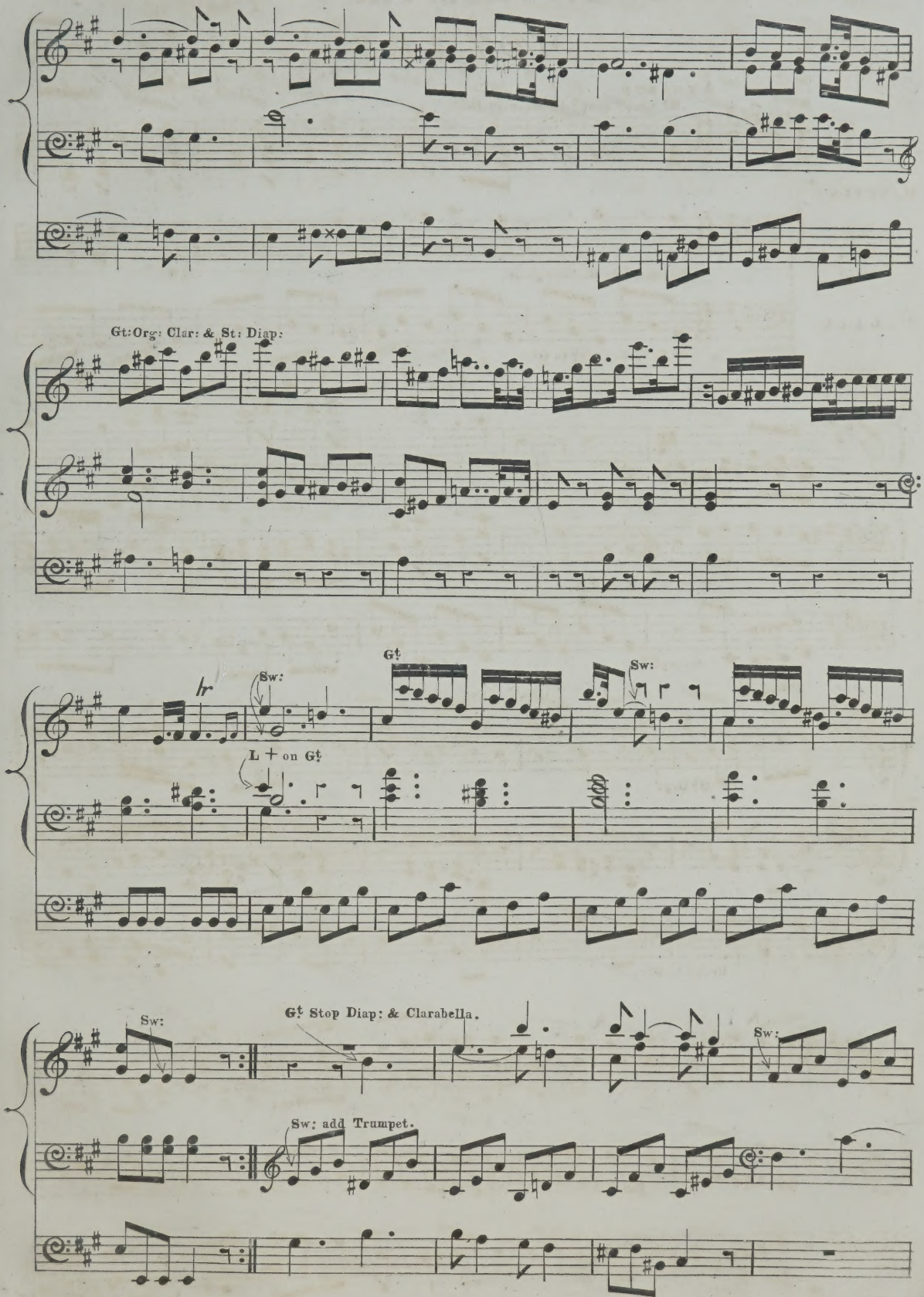
MOZART.

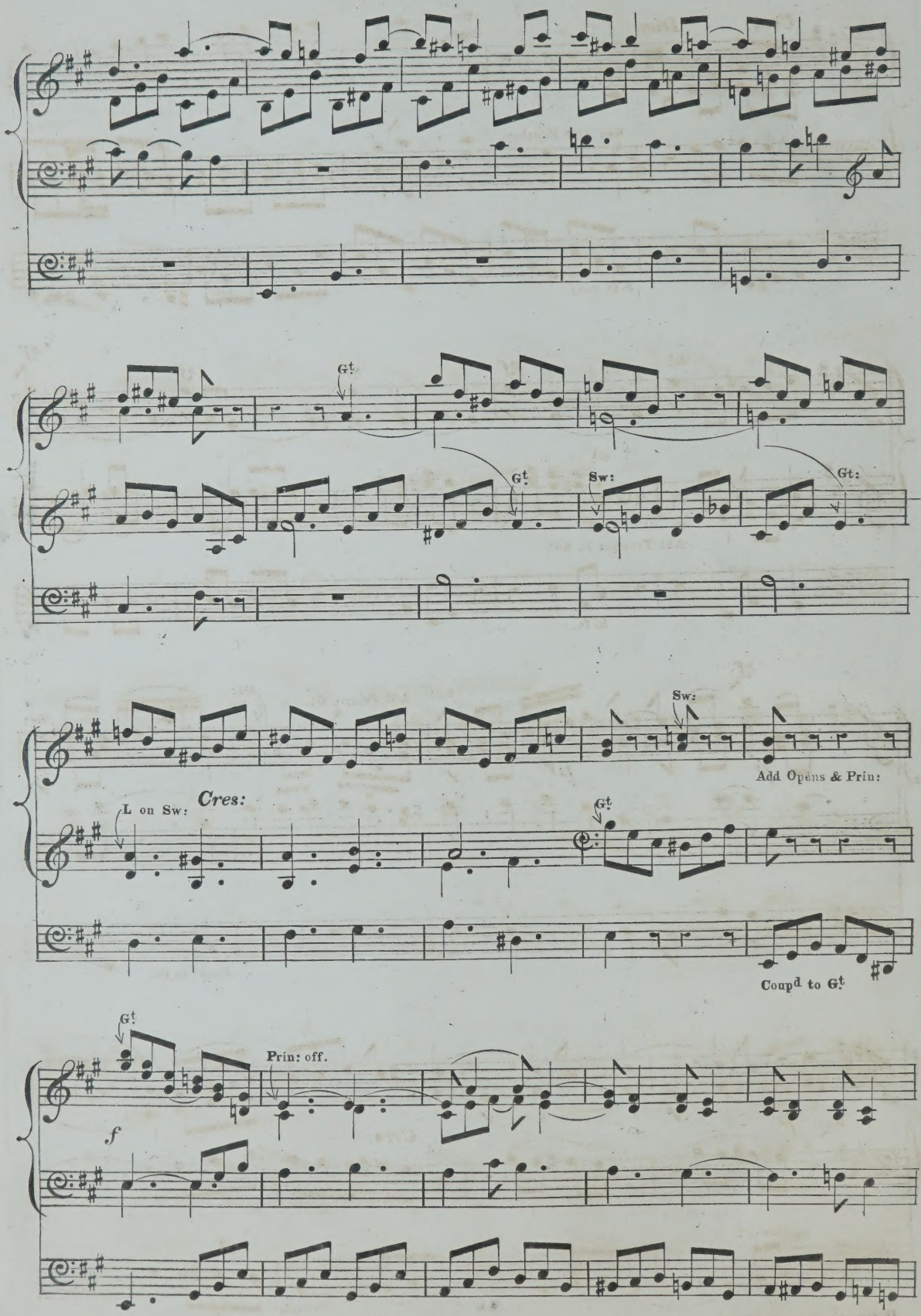
Arranged by George Cooper.

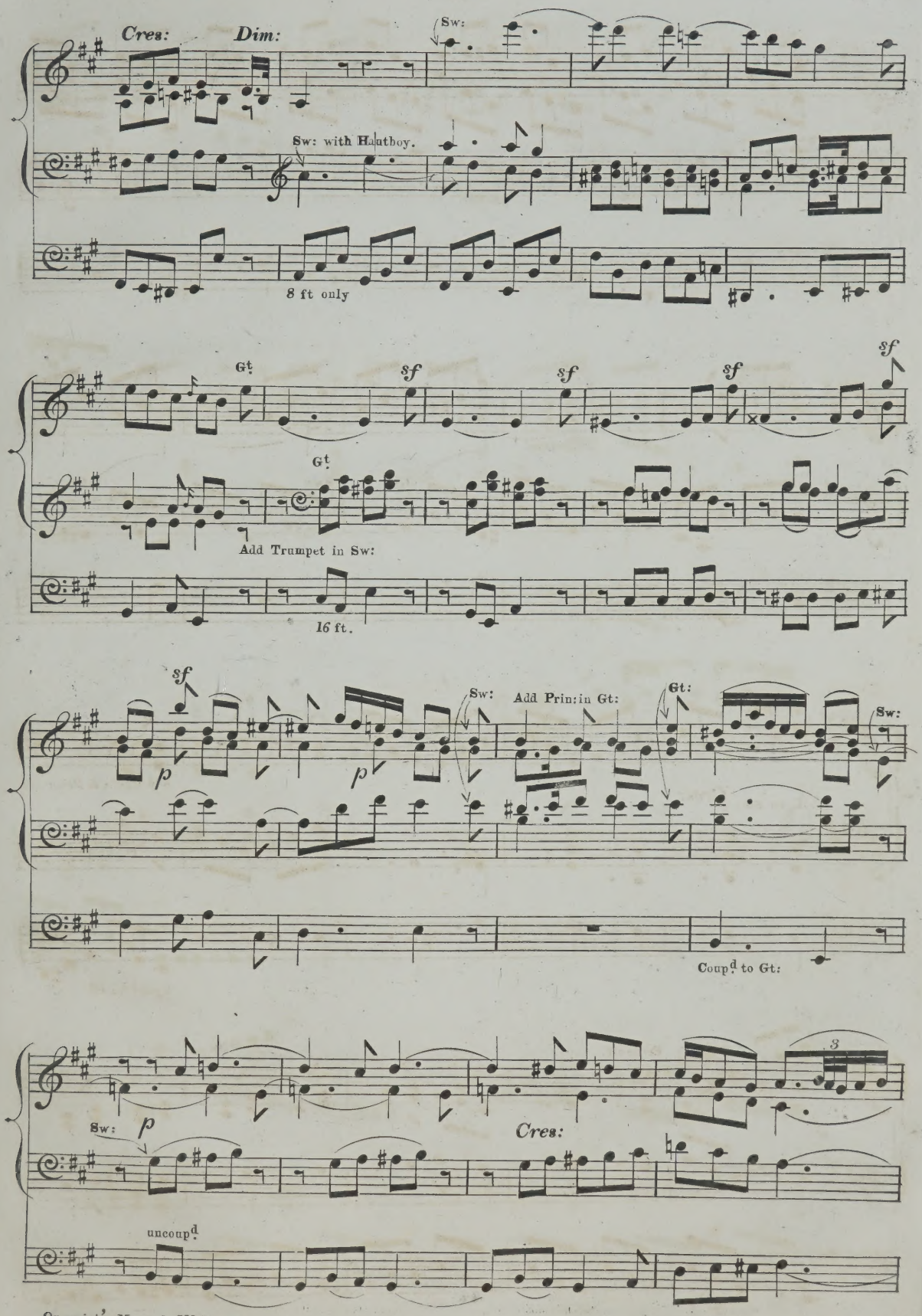


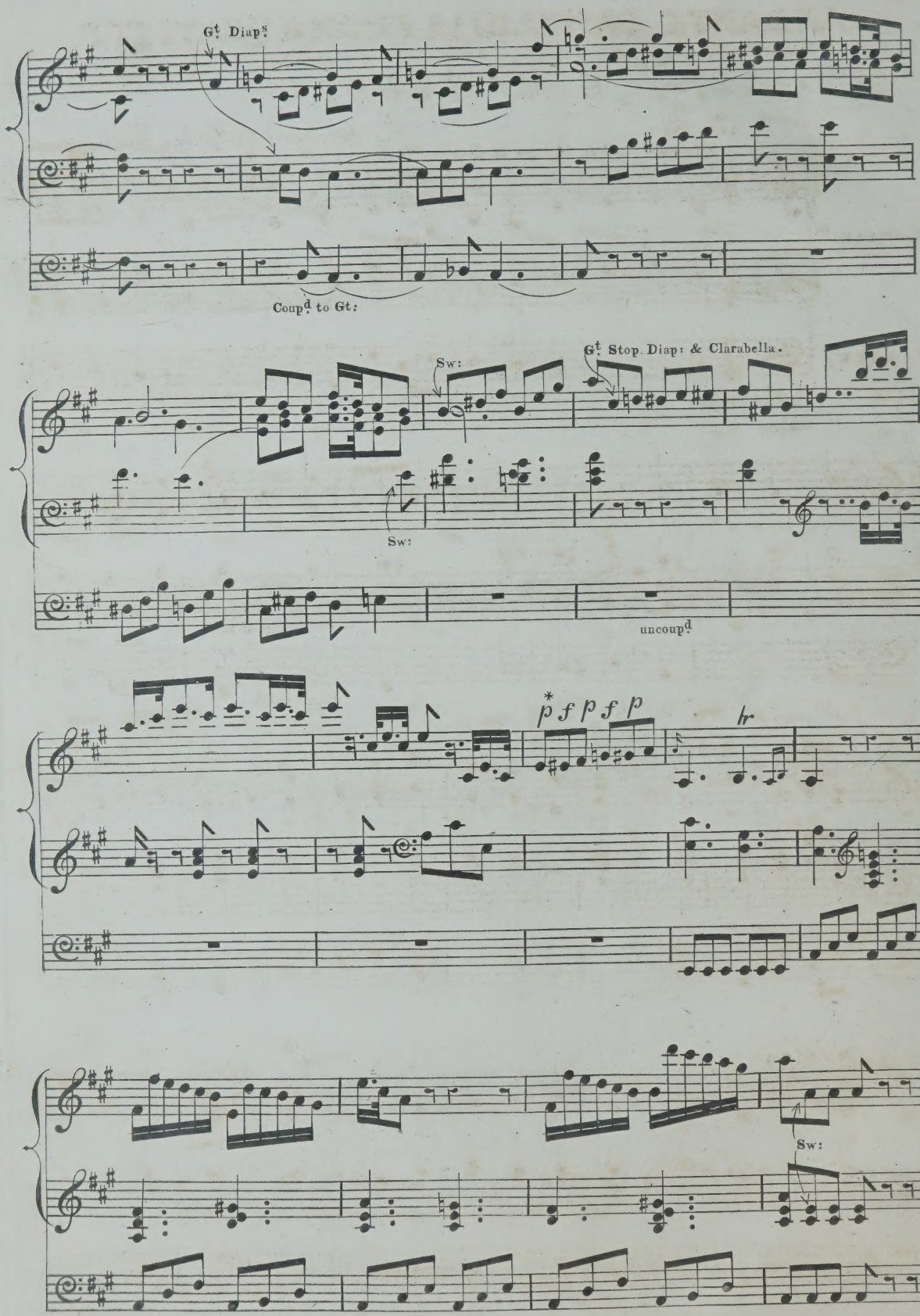
Organists Manual. No II. Original Key Ab. 1148

* On CC Instruments not possessing a complete Ped Org: this effect may be obtained by coupling the Peds to Ch: Org: the Ped pipes being shut off.


Gt: Org: Clar: & St: Diap:
Sw:
Gt
Sw:
L + on Gt
Sw:
Gt Stop Diap: & Clarabella.
Sw:
Sw: add Trumpet.


Gt
Gt
Sw:
Gt:
Sw:
Add Opens & Prin:
L on Sw:
Cres:
Gt
Coupd to Gt
Gt
Prin: off.
f


Cres:
Dim:
Sw:
Sw: with Hautboy.
8 ft only
Gt
sf
Gt
Add Trumpet in Sw:
16 ft.
sf
p
Sw:
Add Prin: in Gt:
Gt:
Sw:
Coupd to Gt:
3
Sw:
p
Cres:
uncoupd



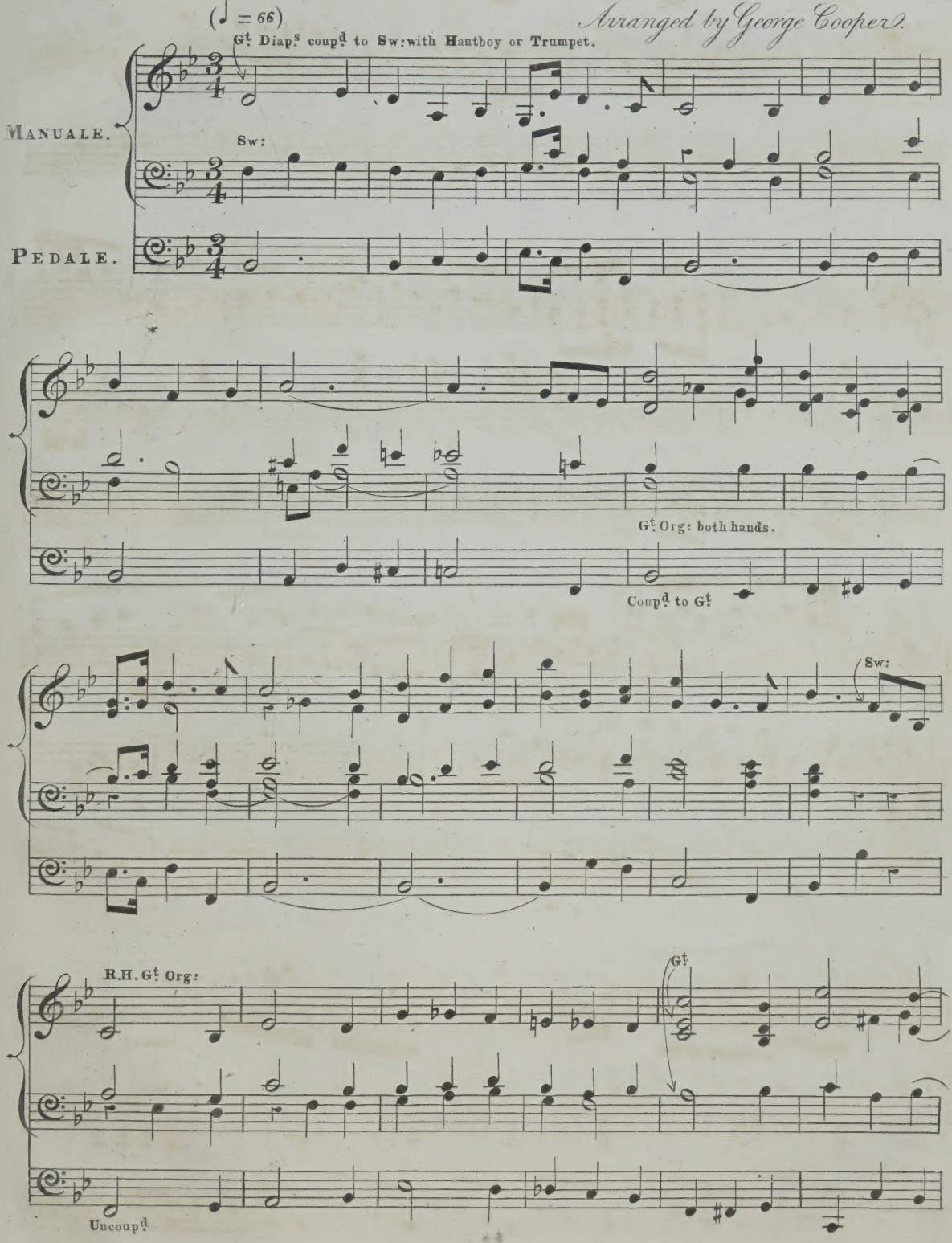
* Add the open Diap: on the notes marked *f* increasing the effect also with the Sw: Ped:

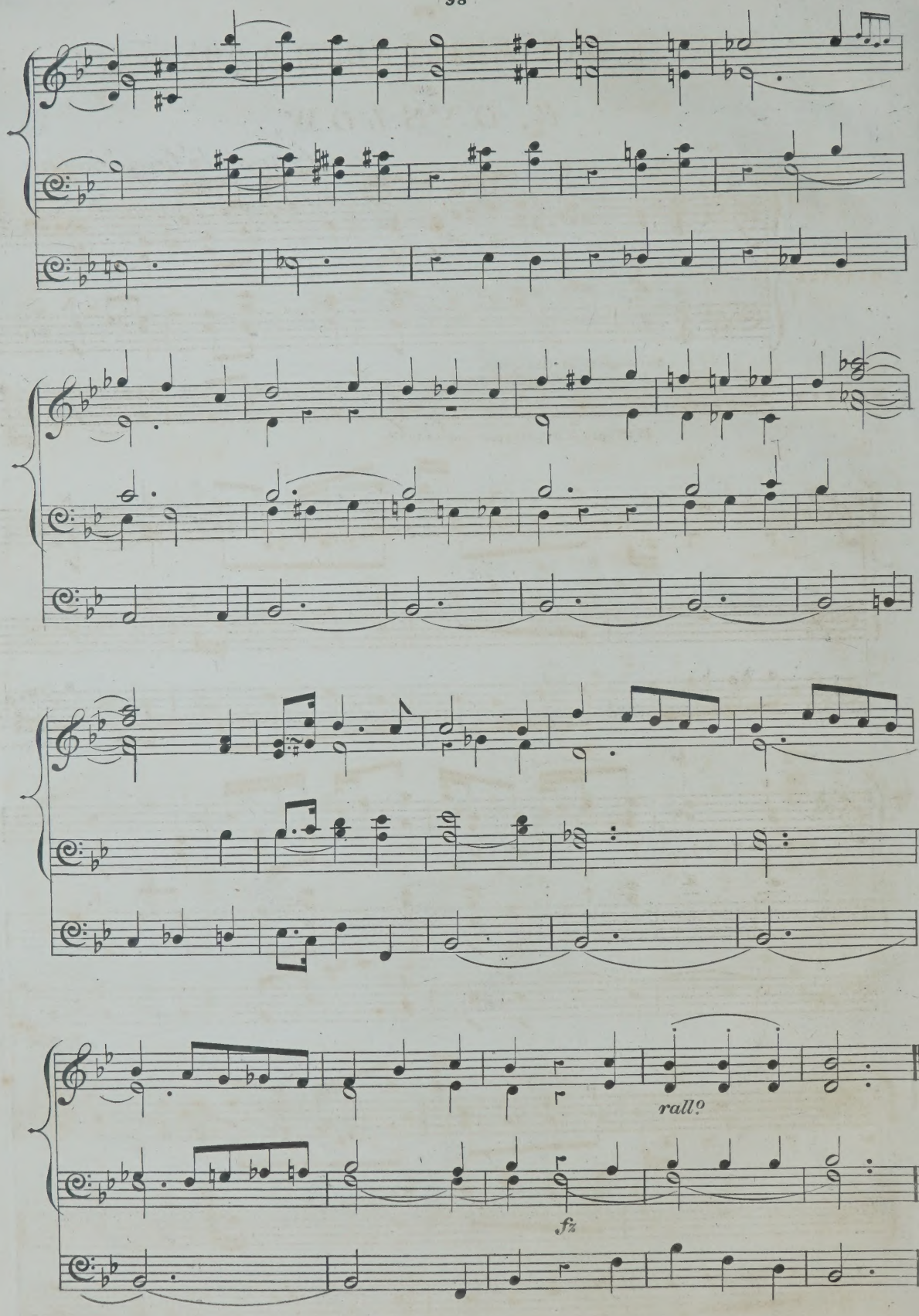
ANDANTE CANTABILE FROM A QUINTETT

BY

G. ONSLOW.

Arranged by George Cooper.



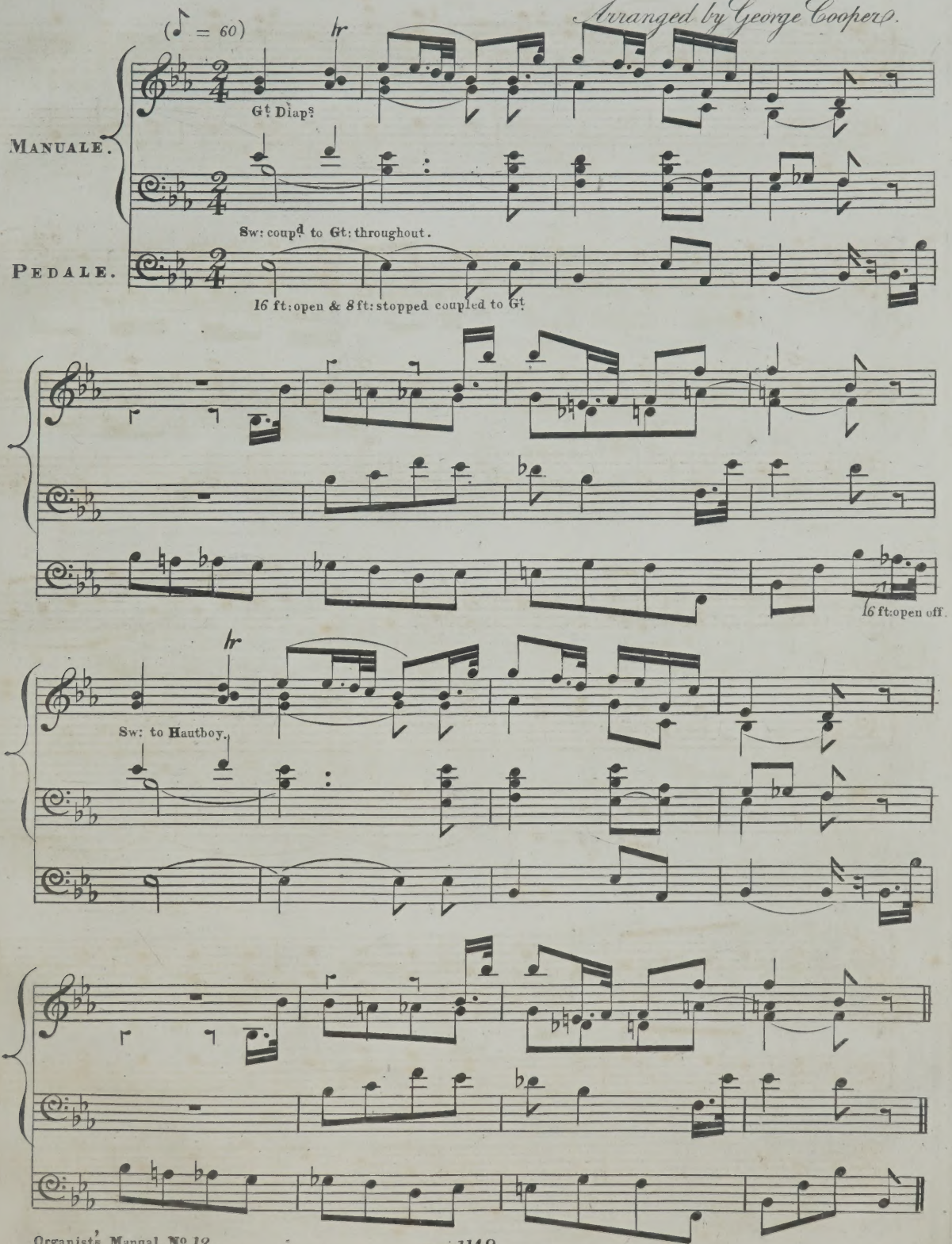

rall?
fz

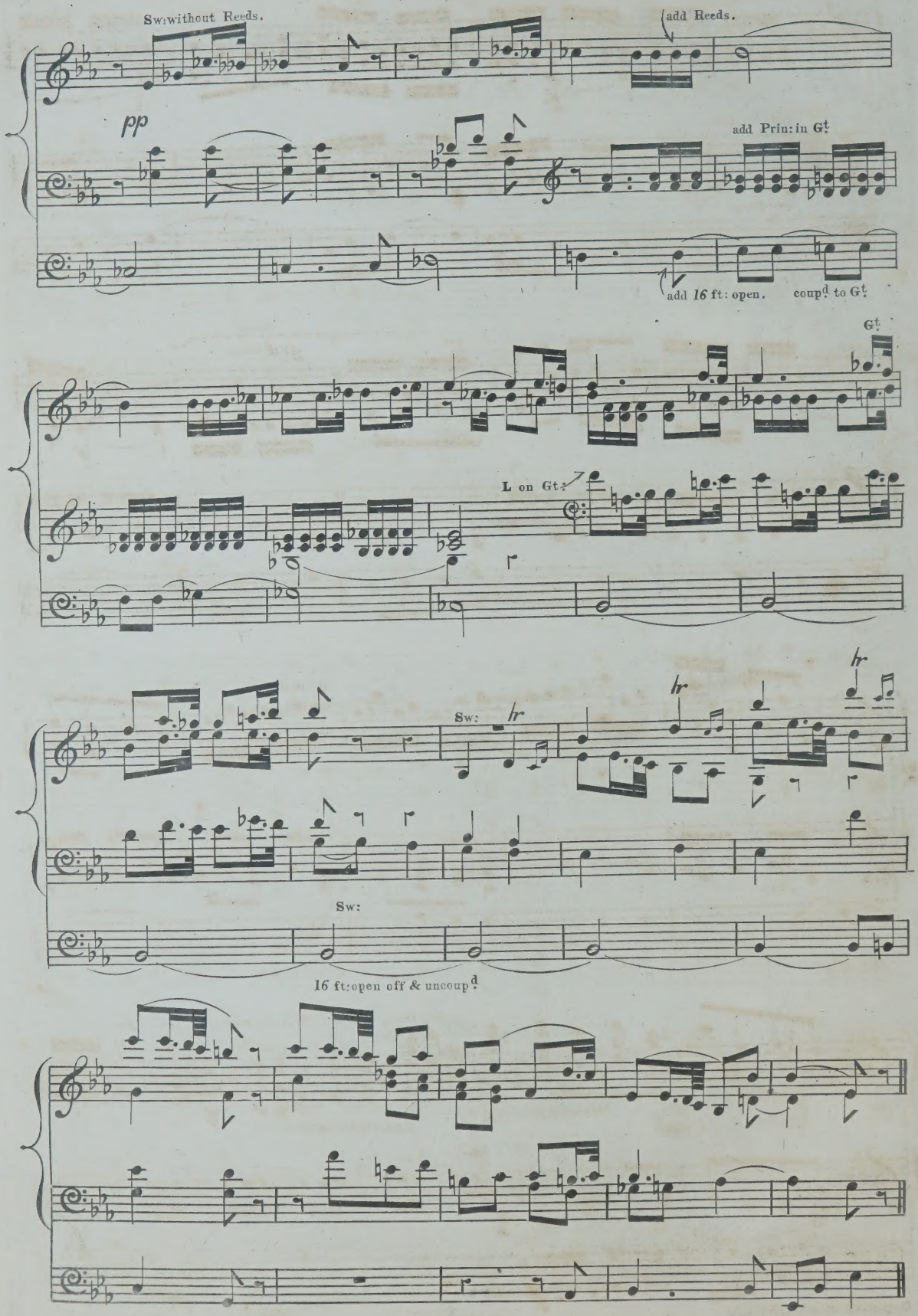
ADAGIO CANTABILE FROM A QUARTETT

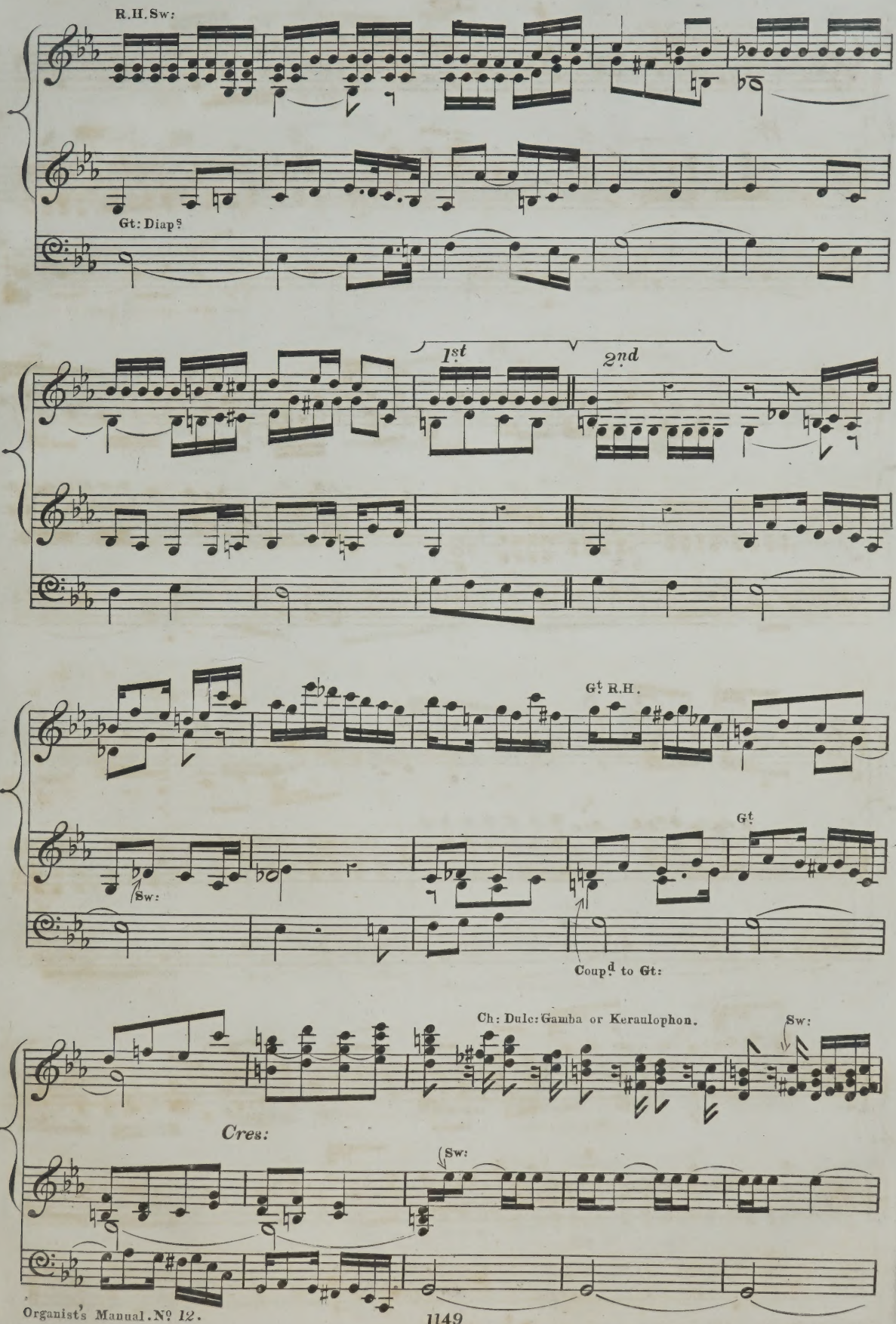
BY

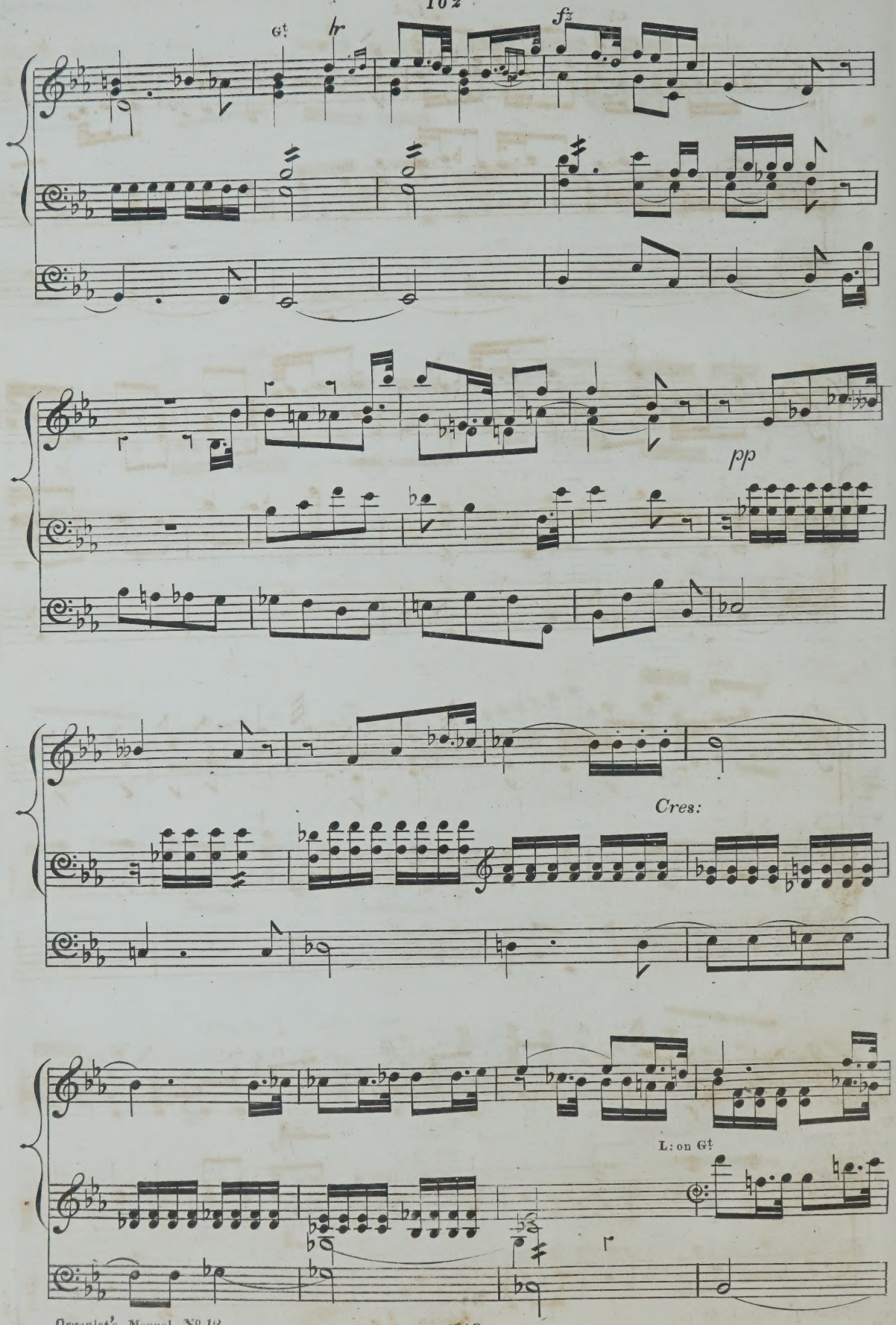
G. ONSLOW.

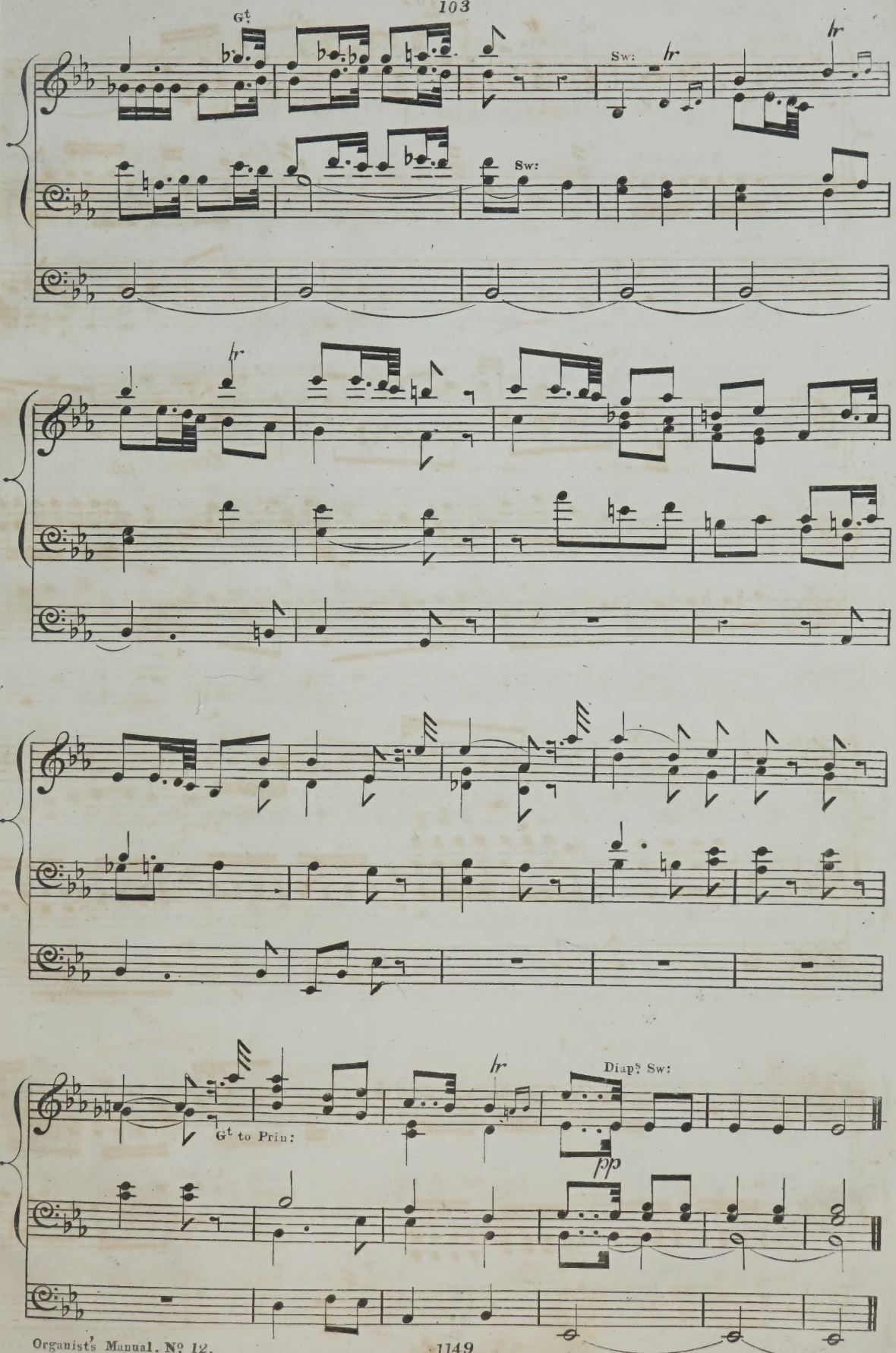
Arranged by George Cooper.




Sw: without Reeds.
add Reeds.
pp
add Prin: in Gt
add 16 ft: open.
coupd to Gt
Gt
L on Gt:
Sw:
Sw:
16 ft: open off & uncoupd


R.H. Sw:
Gt: Diap.s
1st
2nd
Gt. R.H.
Gt.
Sw:
Coup.d to Gt:
Ch: Dulc: Gamba or Keraulophon.
Sw:
Cres:
Sw:


Gt
hr
fz
pp
Cres:
L: on Gt

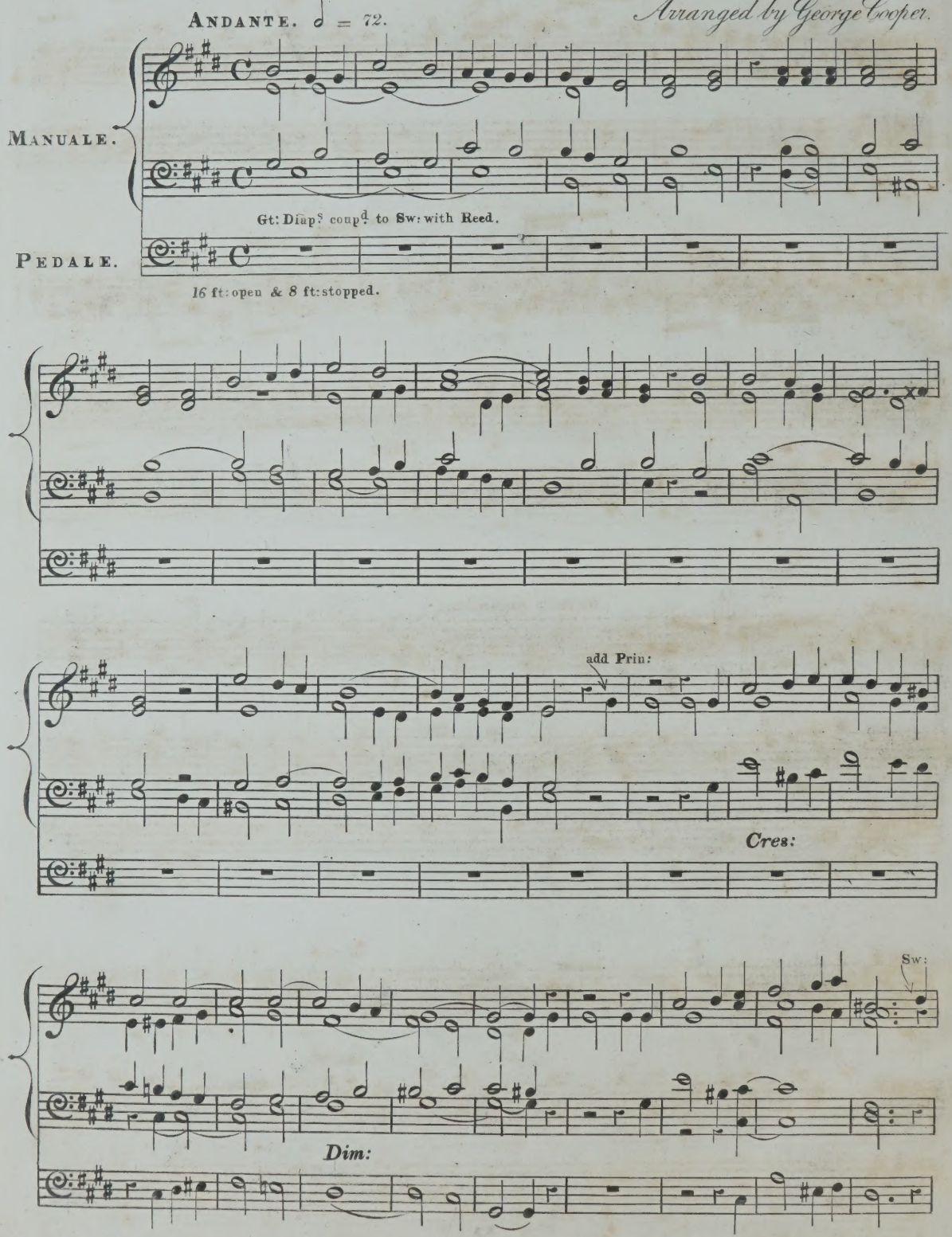

Gt
Sw:
hr
Sw:
hr
hr
Diap? Sw:
Gt to Prin:
pp

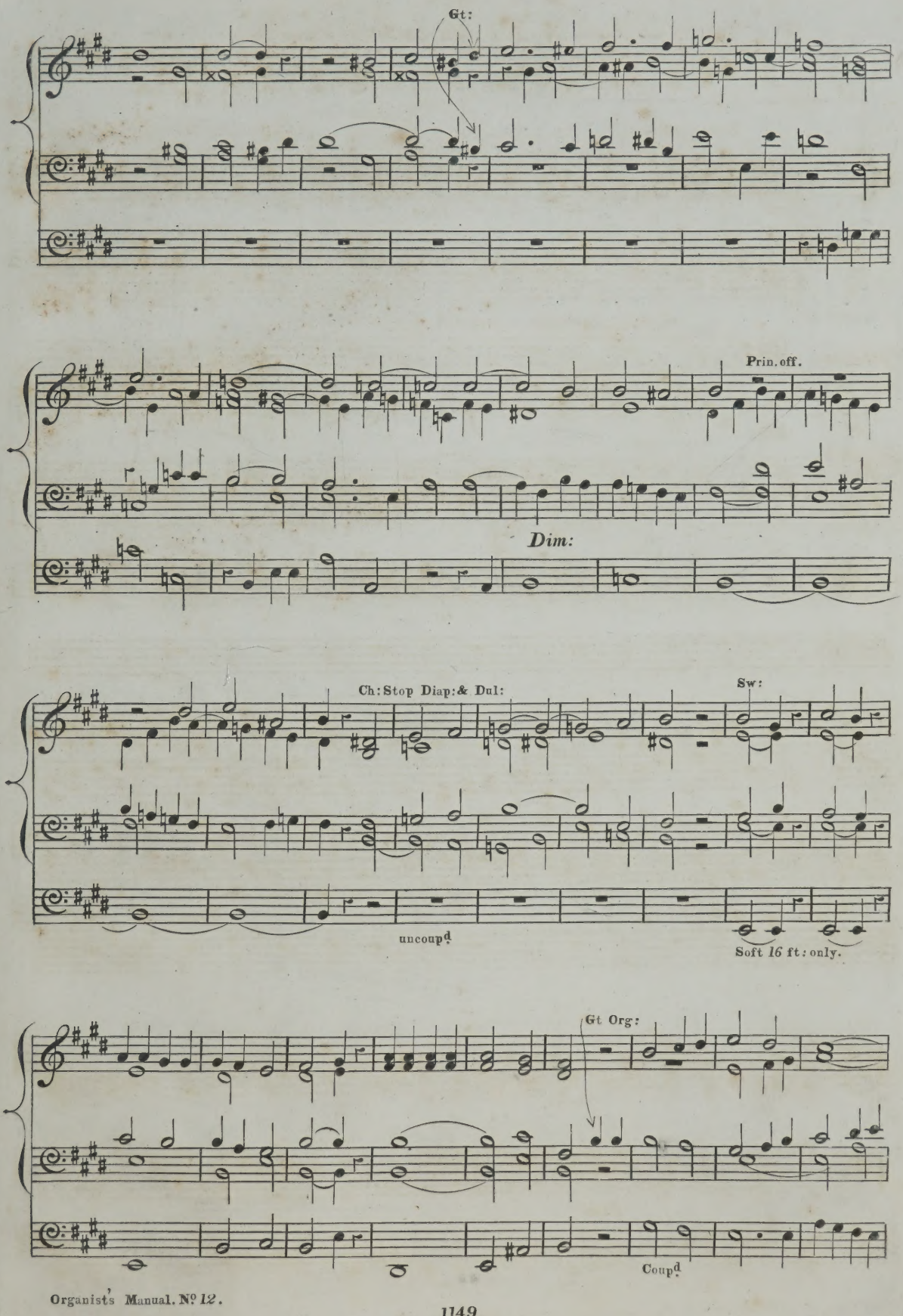
SALVE REGINA.

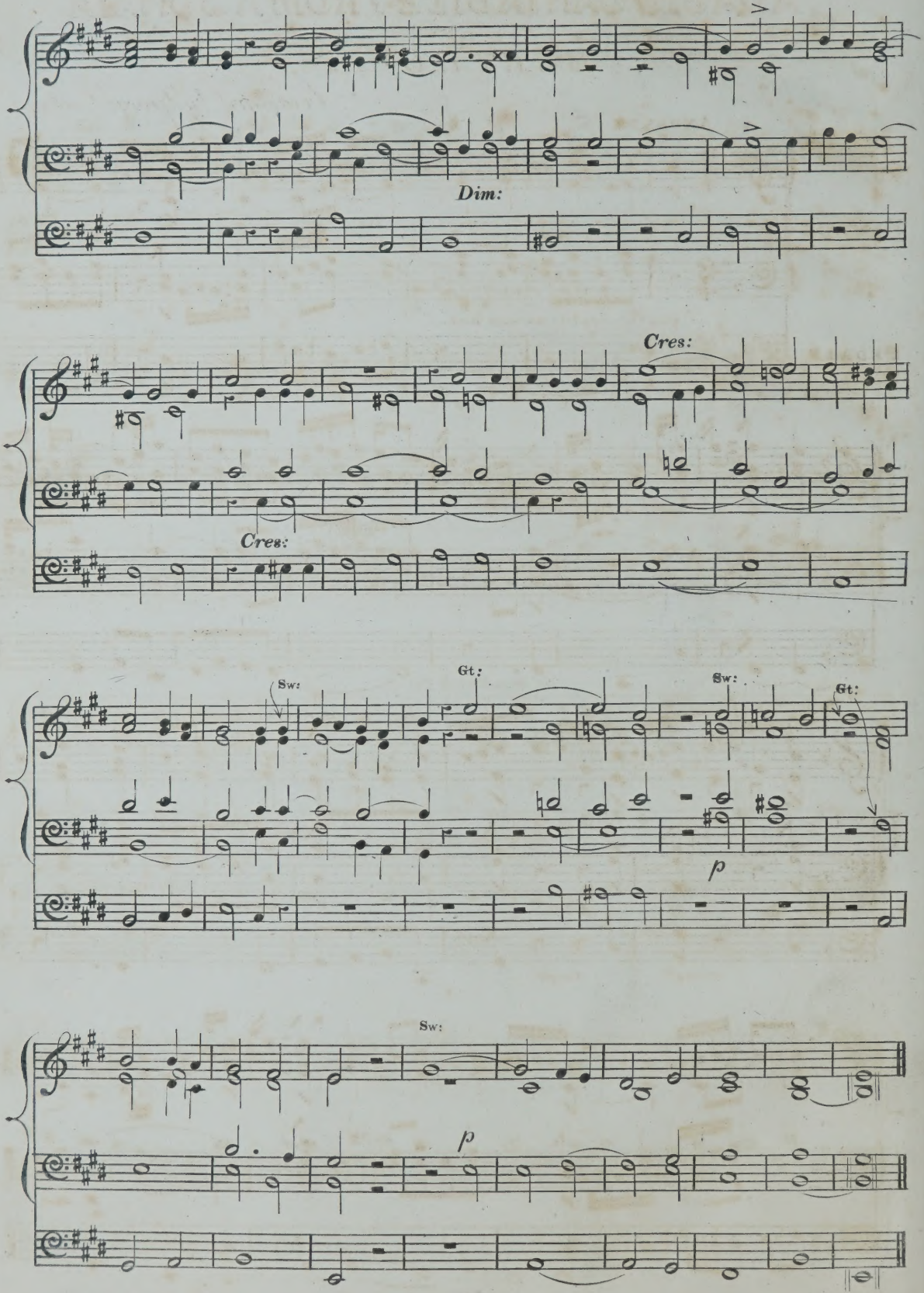
BY

M. HAUPTMANN.

Arranged by George Cooper.




Gt:
Prin. off.
Dim:
Ch: Stop Diap: & Dul:
Sw:
uncoup.d
Soft 16 ft: only.
Gt Org:
Coup.d

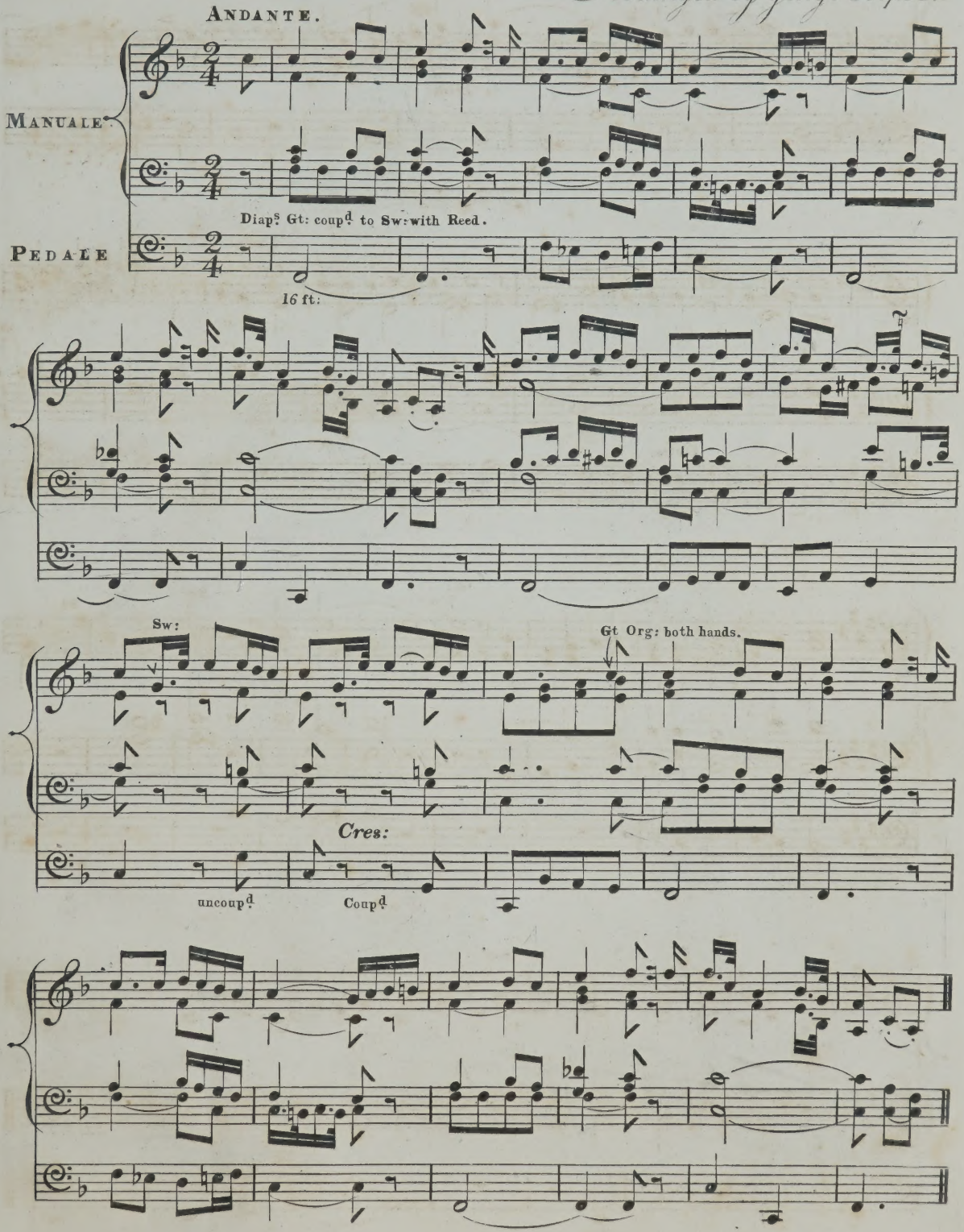

Dim:
Cres:
Cres:
Sw:
Gt:
Sw:
Gt:
p
Sw:
p

ADAGIO CANTABILE FROM A SONATA

BY

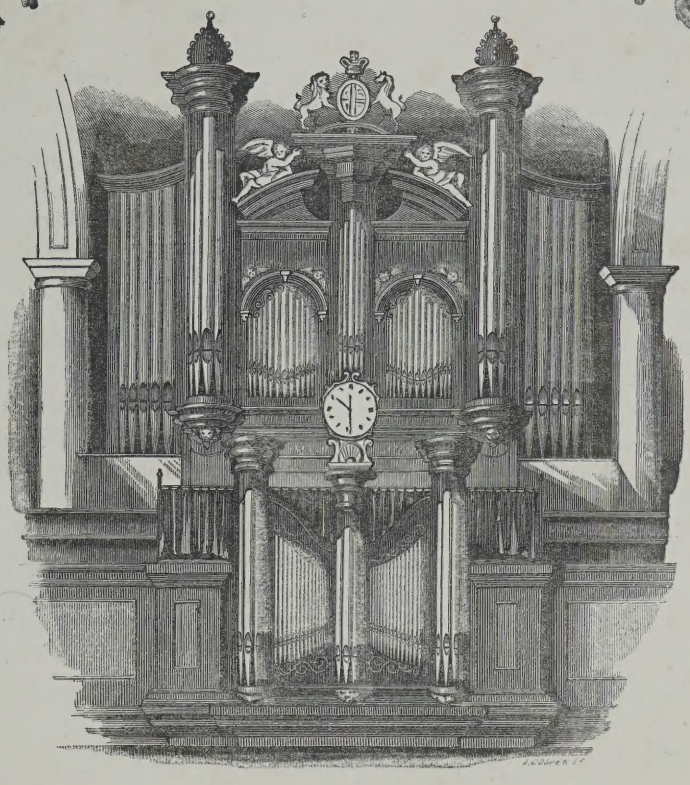
BEETHOVEN.

Arranged by George Cooper.



THE

ORGANIST'S MANUAL.



CONSISTING OF

SELECT MOVEMENTS FOR THE ORGAN,

FROM THE

WORKS OF THE MOST EMINENT COMPOSERS.

EDITED BY

GEORGE COOPER,

Organist of St Sepulchre's Church and Christ's Hospital,

And Assistant-Organist of St Paul's Cathedral.

Ent. Sta. Hall. **VOLUME II.** *Price* 25*s.*

LONDON:

ADDISON & HOLLIER, 210 REGENT STREET,

AND 47 KING STREET.

ADVERTISEMENT.

The attention given to Organ-playing at the present time, and the great and increasing demand for arrangements specially written for that instrument, instead of the "Organ *or* Pianoforte," as formerly, have been the chief inducements to the Editor to undertake the present work, which will consist for the most part of compositions not previously adapted to the Organ, but well calculated in his opinion to display its great and varied resources.

Some of the most celebrated Organists will be associated with the Editor in the arrangements to be published, and to each will be affixed the name of the arranger as well as of the original composer.

It is intended to bring out a Number on the first day of each month, some will contain more than others, but they will be published at the uniform price of Three Shillings, and be sufficient to form a volume annually.

These arrangements will be particularly adapted to Organs built on the German scale, the Manuals of which extend to CC 8 feet, and the Pedals to CCC 16 feet, first introduced here by Mr Davison, and from its evident superiority now becoming generally adopted by the Organ-builders of this country. The Pedals should be two octaves and a third in compass, but some of the arrangements may be performed on instruments having a less extent. Those by the Editor will be more particularly adapted to the magnificent Organ at St Sepulchre's Church, a view of which appears on the Title-page of this work, and they will all be intended for large instruments; with slight alteration, most of them, however, will be found exceedingly effective on Organs of less pretensions. Printed directions will be given to the performer where any difficulty occurs, and particulars respecting the manner in which several new and striking effects can be produced, as may be seen on reference to the "Larghetto by Kalliwoda" in the first Number.

As it is the Editor's desire to make the "Organist's Manual" a standard work for the instrument, any suggestions for the furtherance of that object will receive his best attention.

The following account of the Organ in St Sepulchre's Church will, it is presumed, not be uninteresting.

This noble instrument was originally built by Harris, the contemporary and rival of Father Schmidt, in 1677. The Reeds in the Great Organ, which are very fine, were added by Byfield in 1730, and various alterations and additions have been made to it from time to time.

It has recently been considerably enlarged, through the liberality of the Parish and a few private friends, by Messrs Gray and Davison, and may now be fairly considered the largest and finest Organ in the metropolis. The Pedal Organ, which consists of ten stops, or **14** ranks of pipes **throughout,** is superior to anything of the kind yet erected in this country. Although the compass of the Manuals remains GG, the whole of the new work is in every respect conformable to the German plan, the Pedal Organ extending from CCC 16 feet to F, two octaves and a half.

There are Three complete Rows of Keys or Manuals from GG to E, and Pedals from CCC to F.
The Stops are—

GREAT ORGAN.

Open Diapason, No. 1	8 feet
Open Diapason, No. 2	8 ,,
Stop'd Diapason throughout	8 ,,
Clarabella	8 ,,
Principal, No. 1	4 ,,
Principal, No. 2	4 ,,
Twelfth	3 ,,
Fifteenth	2 ,,
Tierce	1⅗ ,,
Larigot	1½ ,,
Sesquialtra	3 Ranks
Mixture	2 ,,
Furniture	3 ,,
Trumpet	8 feet
Clarion	4 ,,

SWELL ORGAN.

Double Diapason Bass	16 feet
Open Diapason	8 ,,
Stop'd Diapason	8 ,,
Principal	4 ,,
Fifteenth	2 ,,
Sesquialtra	3 Ranks
Horn	8 feet
Trumpet	8 ,,
Hautboy	8 ,,
Clarion	4 ,,

CHOIR ORGAN.

Dulciana	8 feet
Keraulophon	8 ,,
Stop'd Diapason	8 ,,
Principal	4 ,,
Flute	4 ,,
Fifteenth	2 ,,
Clarionet	8 ,,

PEDAL ORGAN.

Grand Open Diapason (wood)	16 feet
Grand Violon (open metal)	16 ,,
Grand Bourdon	16 ,,
Grand Principal	8 ,,
Grand Twelfth	6 ,,
Grand Fifteenth	4 ,,
Grand Mixture	5 Ranks
Grand Posaune	6 feet
Grand Trumpet	8 ,,
Grand Clarion	4 ,,

COUPLERS.

Great Manual to Pedals (GG.)
Great Manual to Pedals (CC.)
Choir Manual to Pedals (CC.)
Swell Manual to Pedals (GG.)
Swell to Great Manual.
Swell to Choir Manual.
Choir Sub-octave to Great Manual.
Great to Swell Manual (Sforzando Coupler).

It has two Bellows, one for the Manuals, the other for the Pedal Organ, seven Composition Pedals for changing the Stops, and a Pedal to act on the Sforzando Coupler.

The work recently done by Messrs Gray and Davidson comprises the Pedal Organ, new Manuals or key boards, the Keraulophon—a new stop of exquisite quality and novel character of tone, the invention of these builders—and Clarionet in the Choir Organ, all the Coupling stops, the extension of the Swell Double Diapason, and several other alterations, one of which has rendered the Swell much more effective. There are now fifty stops and two thousand two hundred and fifty-eight pipes.

It requires only a Double Diapason and new Open Diapason in the Great Organ, the Double Diapason in the Swell to be completed, and a Contra Fagotto or double reed, throughout the same Manual, with new Draw Stop action, Composition Pedals, &c., to make this truly magnificent instrument complete.

GEORGE COOPER.

6 *Vernon place, Bloomsbury square, New Year's Day,* 1851.

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GEORGE COOPER.

NOW READY,

COOPER'S INTRODUCTION TO THE ORGAN.

FOR THE USE OF STUDENTS.

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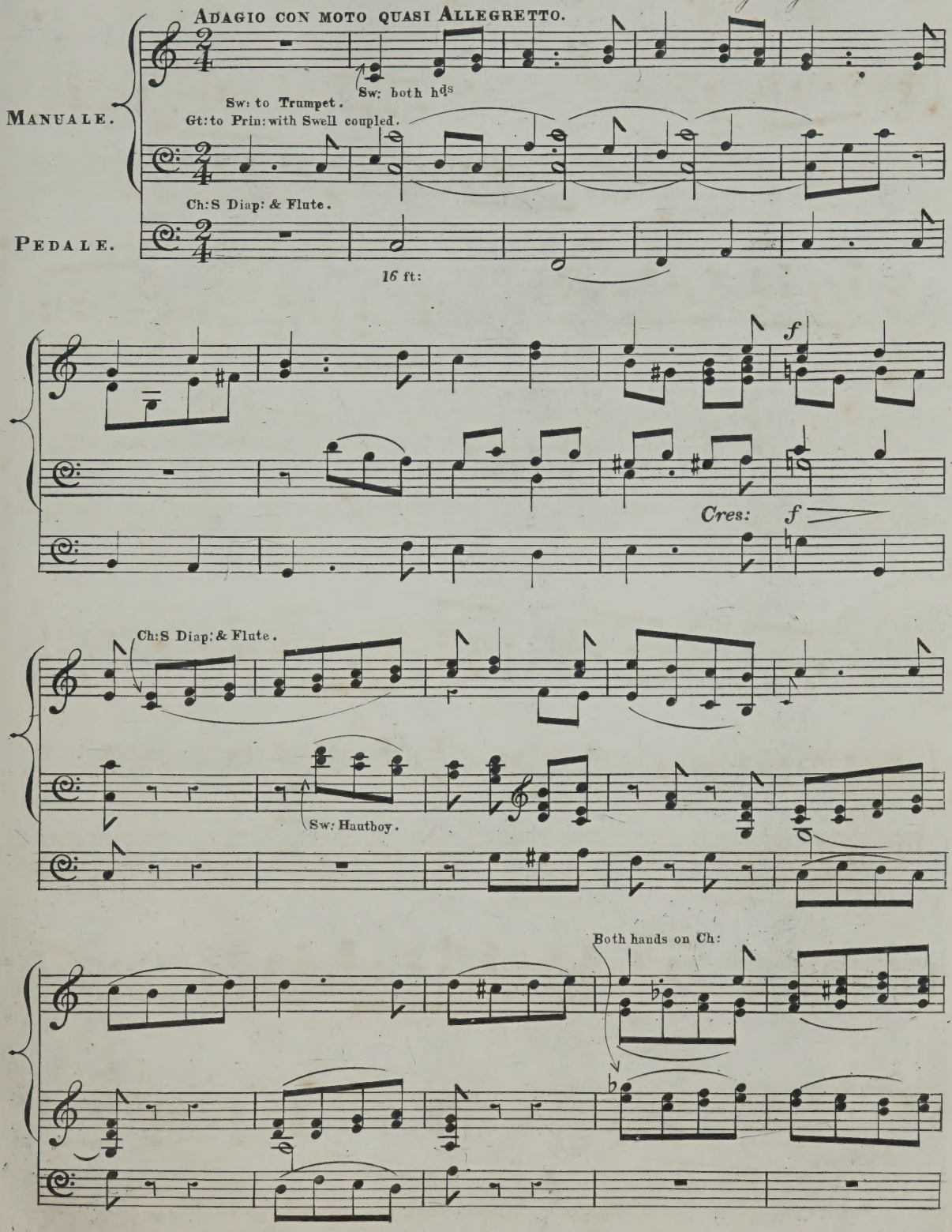
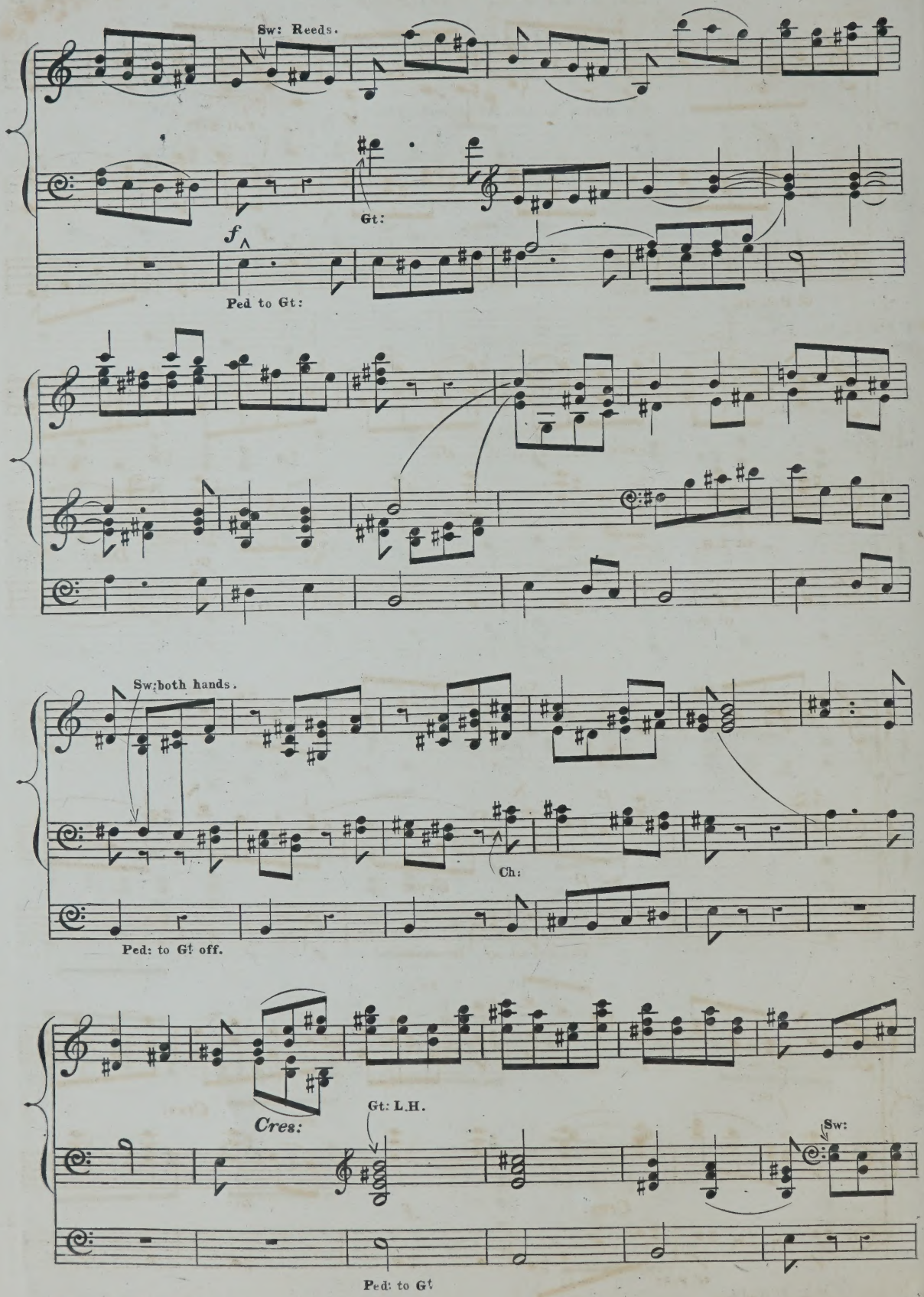
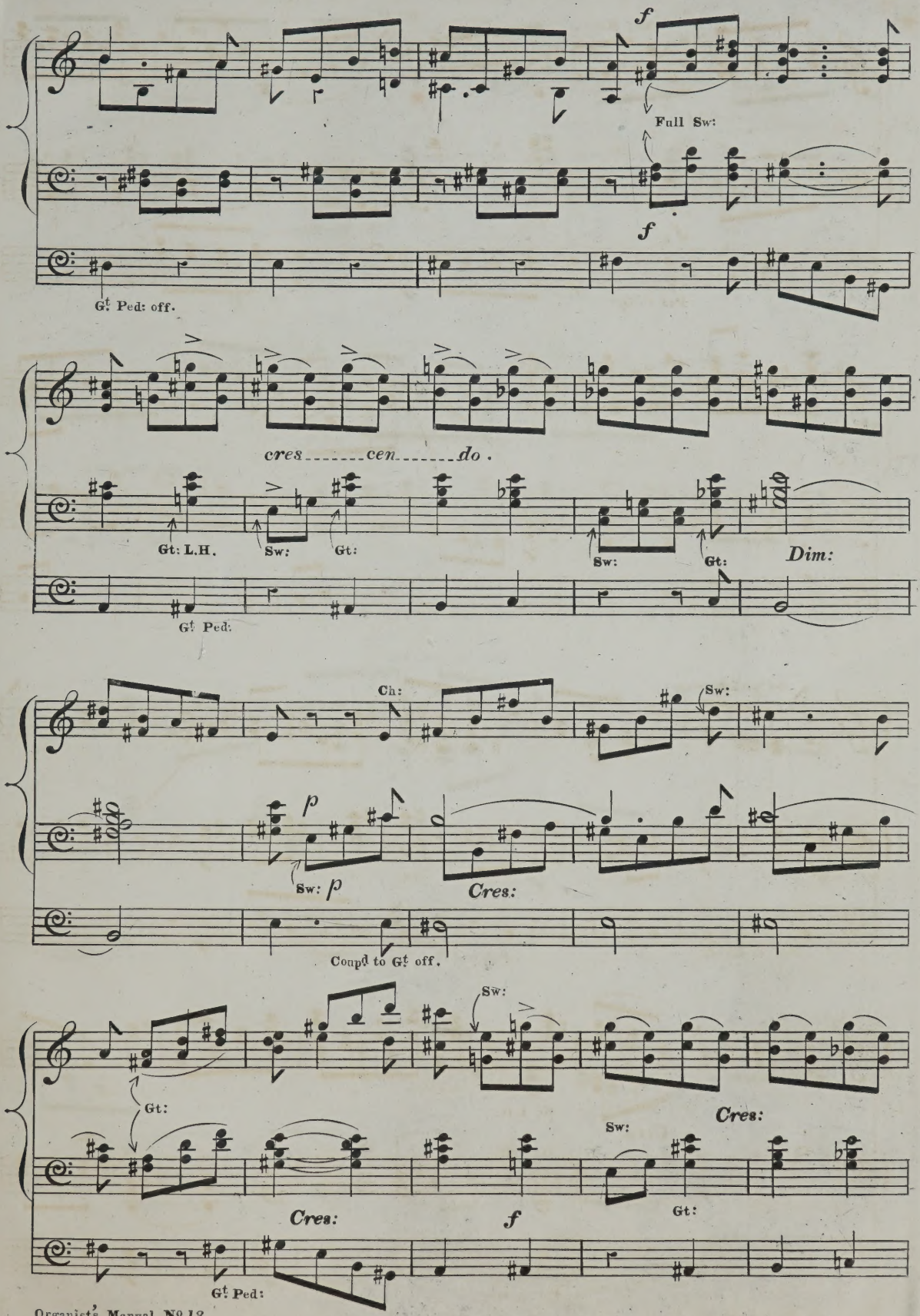
KYRIE MASS. No. 1.

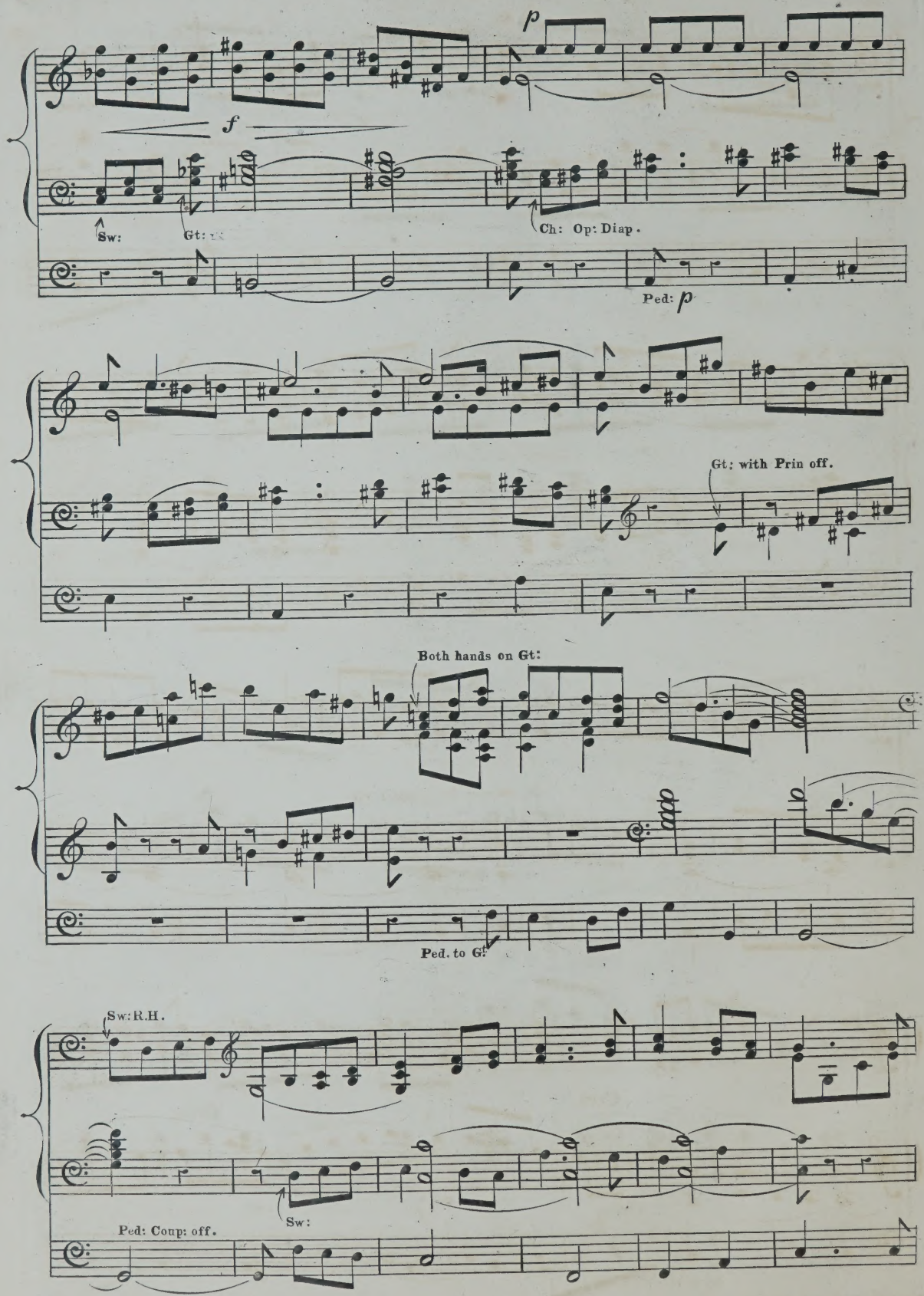
BEETHOVEN.

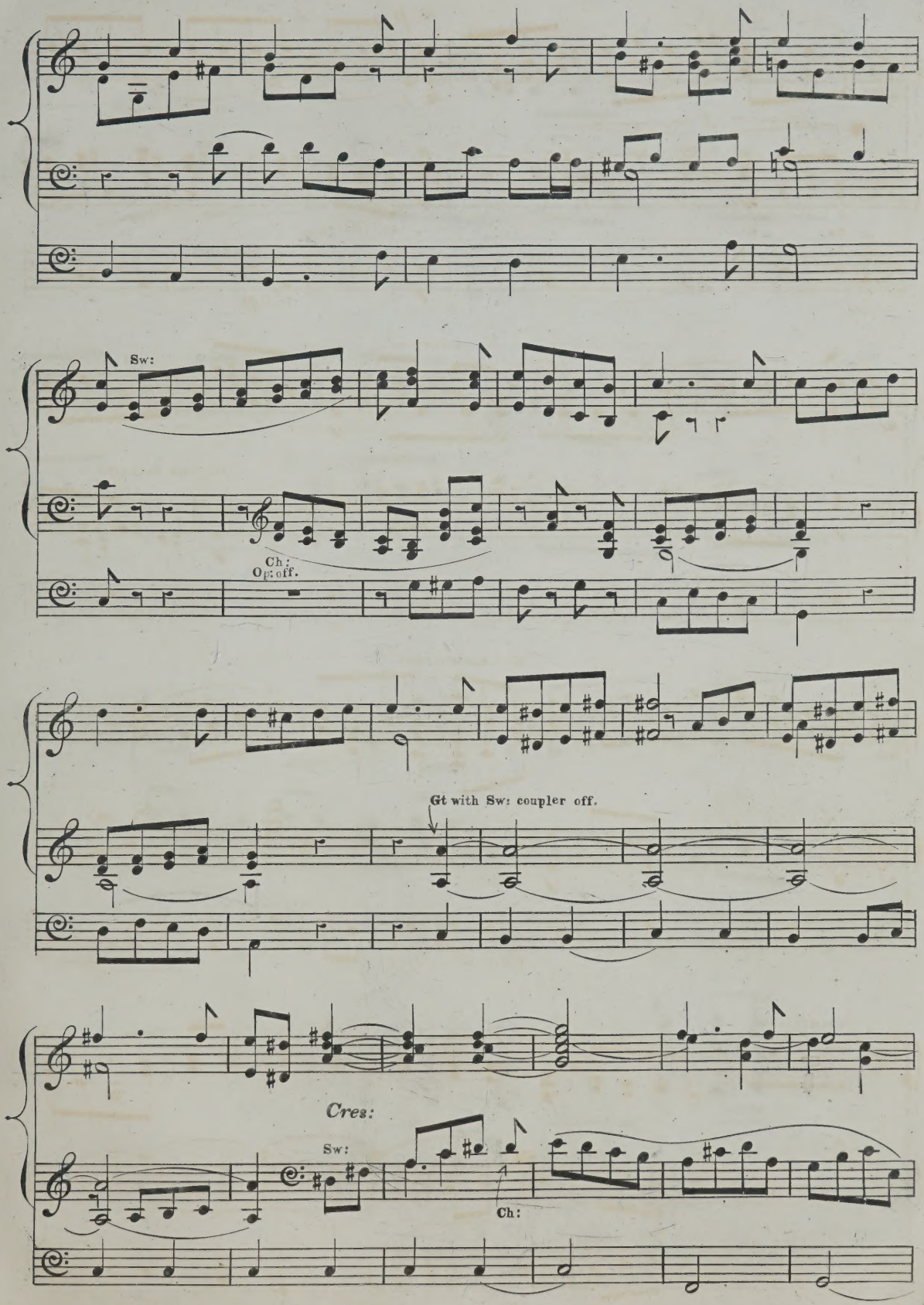
Arranged by W. Rea.

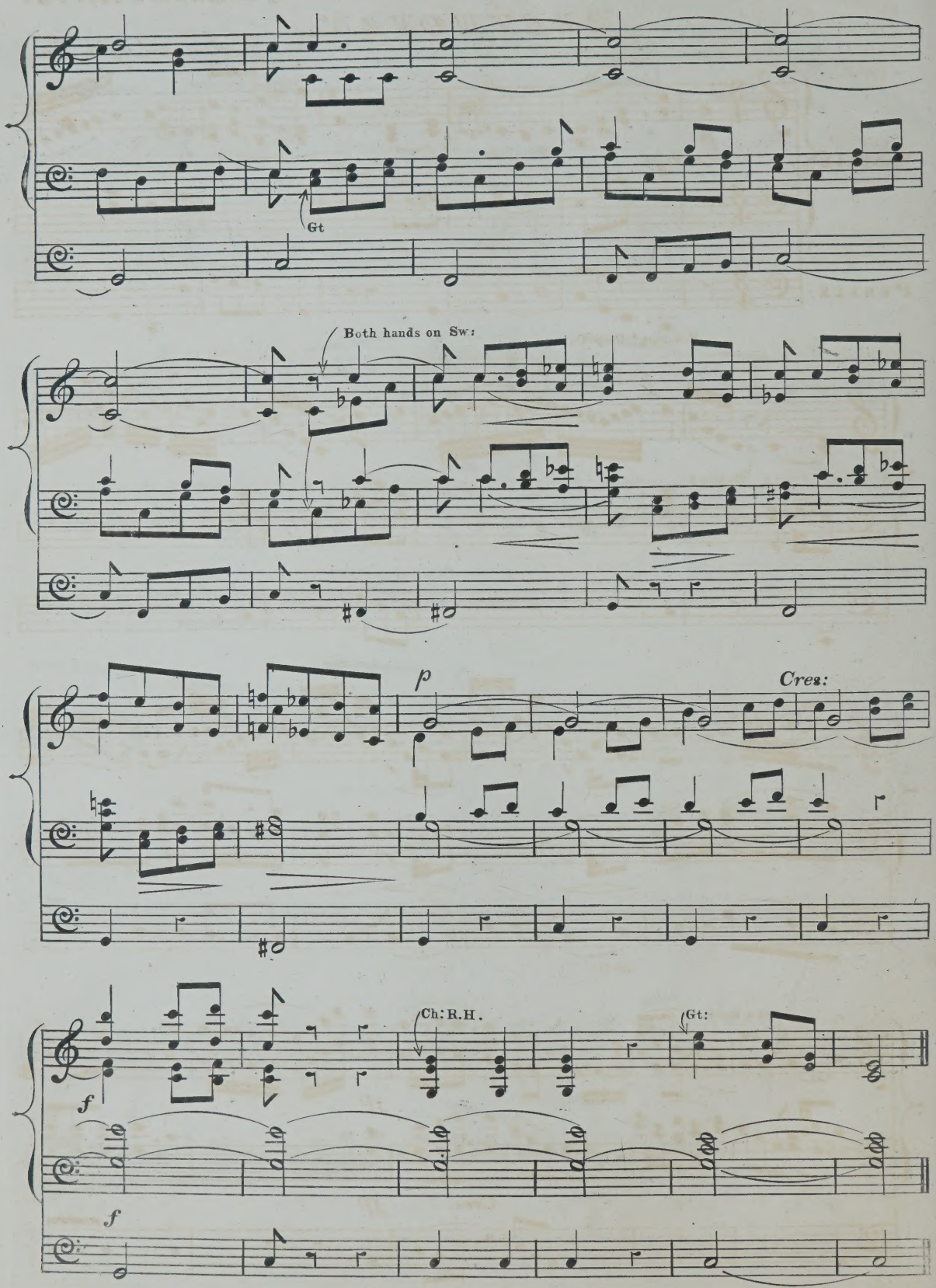



Sw: Reeds.
Gt:
f
Ped to Gt:
Sw: both hands.
Ch:
Ped: to Gt off.
Cres:
Gt: L.H.
Sw:
Ped: to Gt


f
Full Sw:
f
Gt Ped: off.
cres cen do.
Gt: L.H.
Sw:
Gt:
Sw:
Gt:
Dim:
Gt Ped:
Ch:
Sw:
p
Sw: p
Cres:
Coupd to Gt off.
Sw:
Gt:
Cres:
Sw:
Gt:
Cres:
f
Gt Ped:


p
f
Sw:
Gt:
Ch: Op: Diap.
Ped: p
Gt: with Prin off.
Both hands on Gt:
Ped. to Gt:
Sw: R.H.
Sw:
Ped: Coup: off.

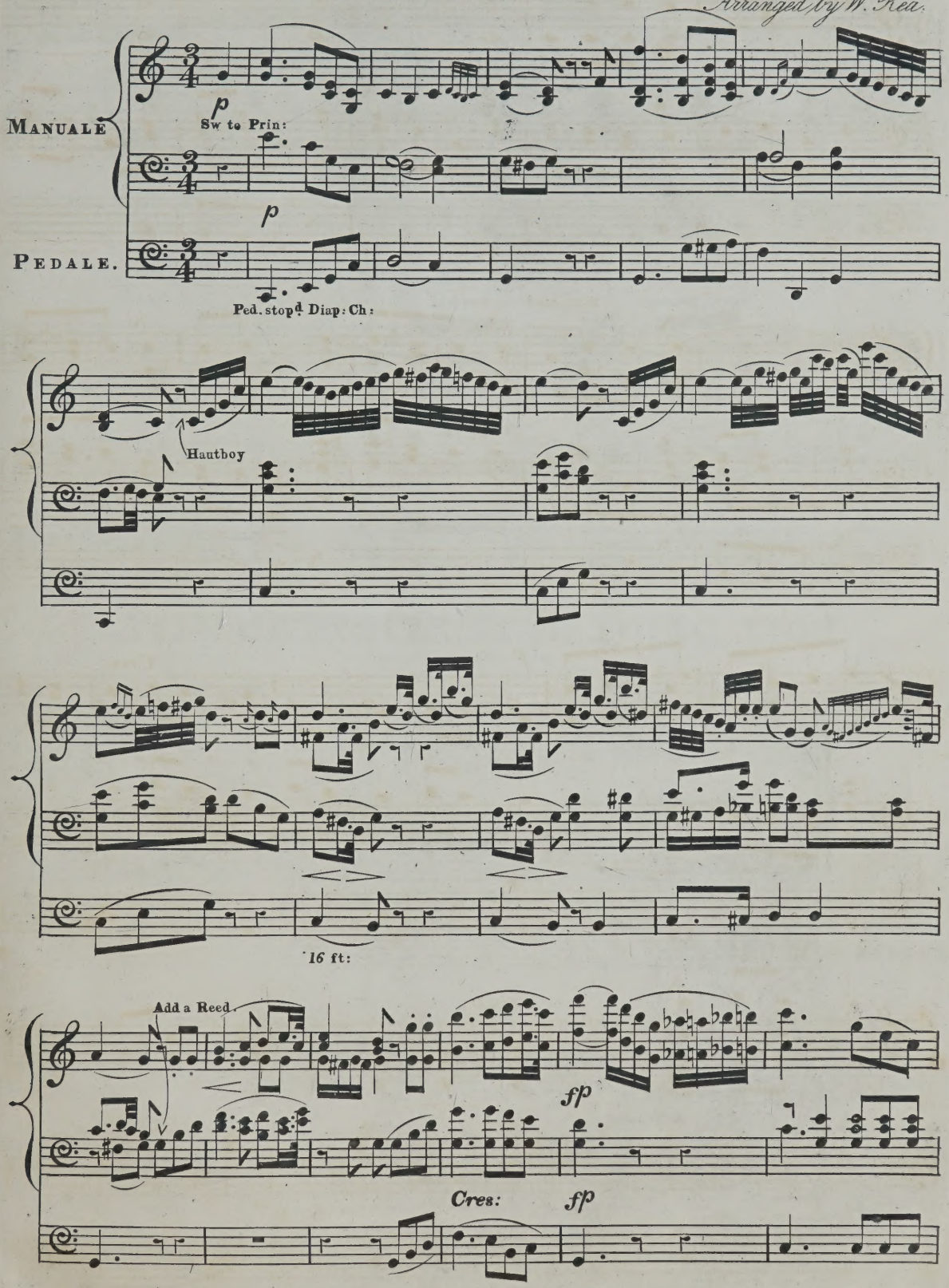

Sw:
Ch:
Op: off.
Gt with Sw: coupler off.
Cres:
Sw:
Ch:

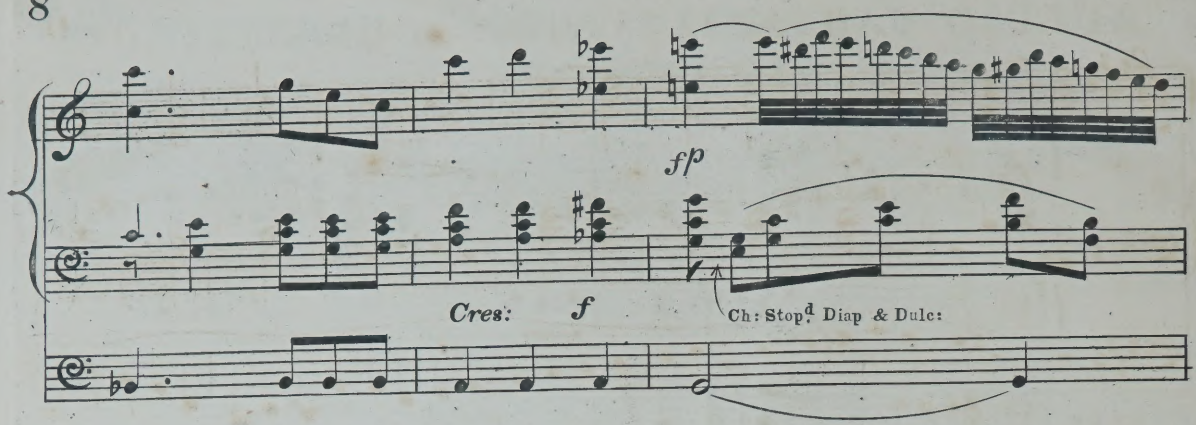

Gt
Both hands on Sw:
p
Cres:
Ch: R.H.
Gt:
f
f

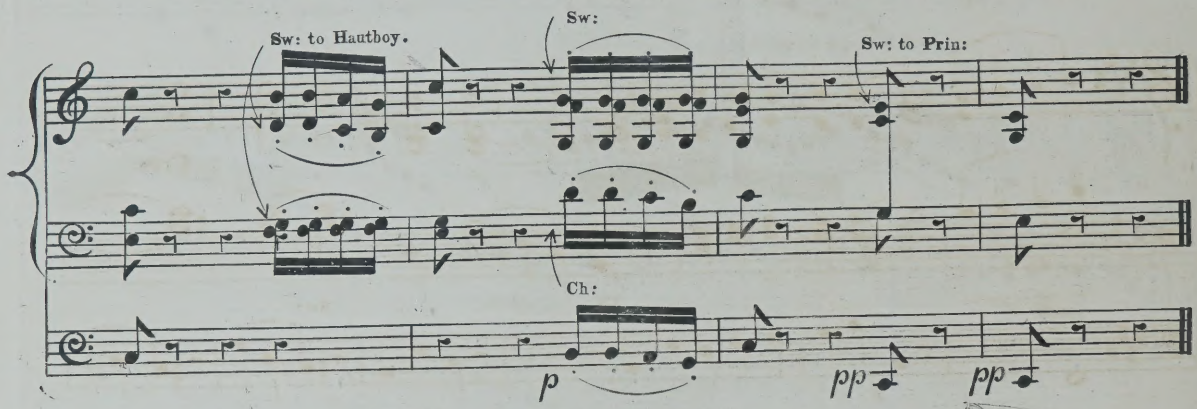
ADAGIO CANTABILE FROM A QUARTETT. Nº 2.

BEETHOVEN.

Arranged by W. Rea.



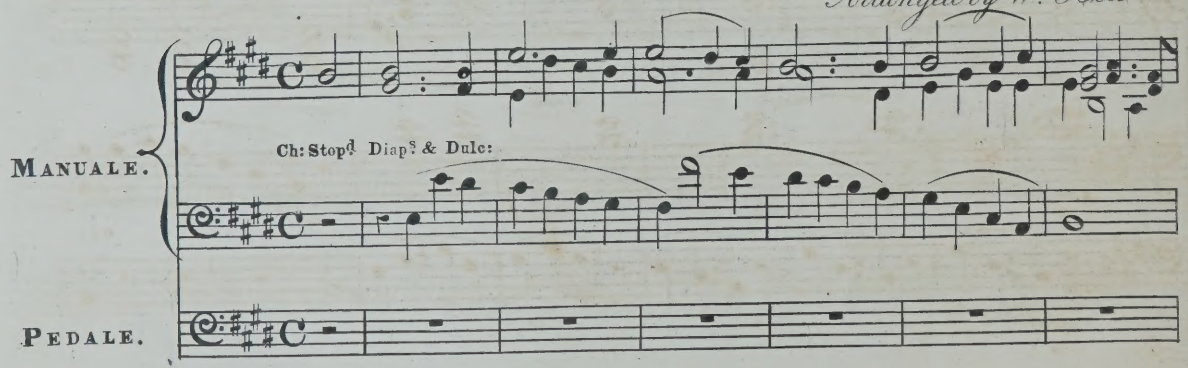


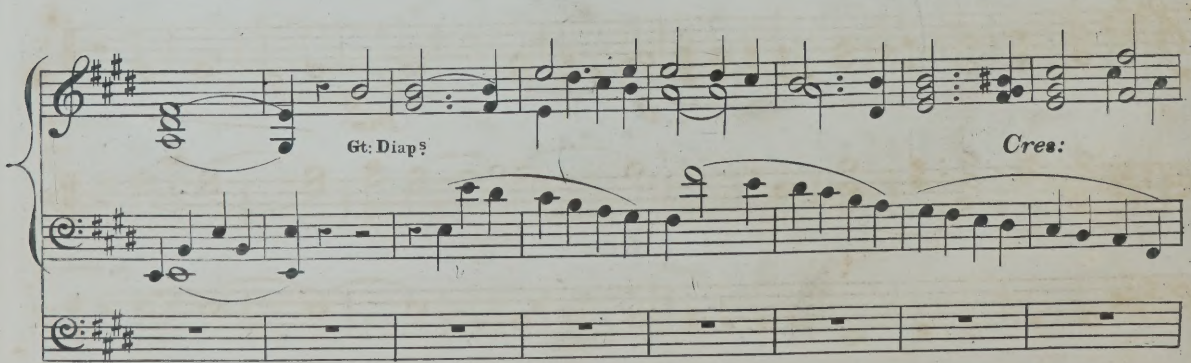


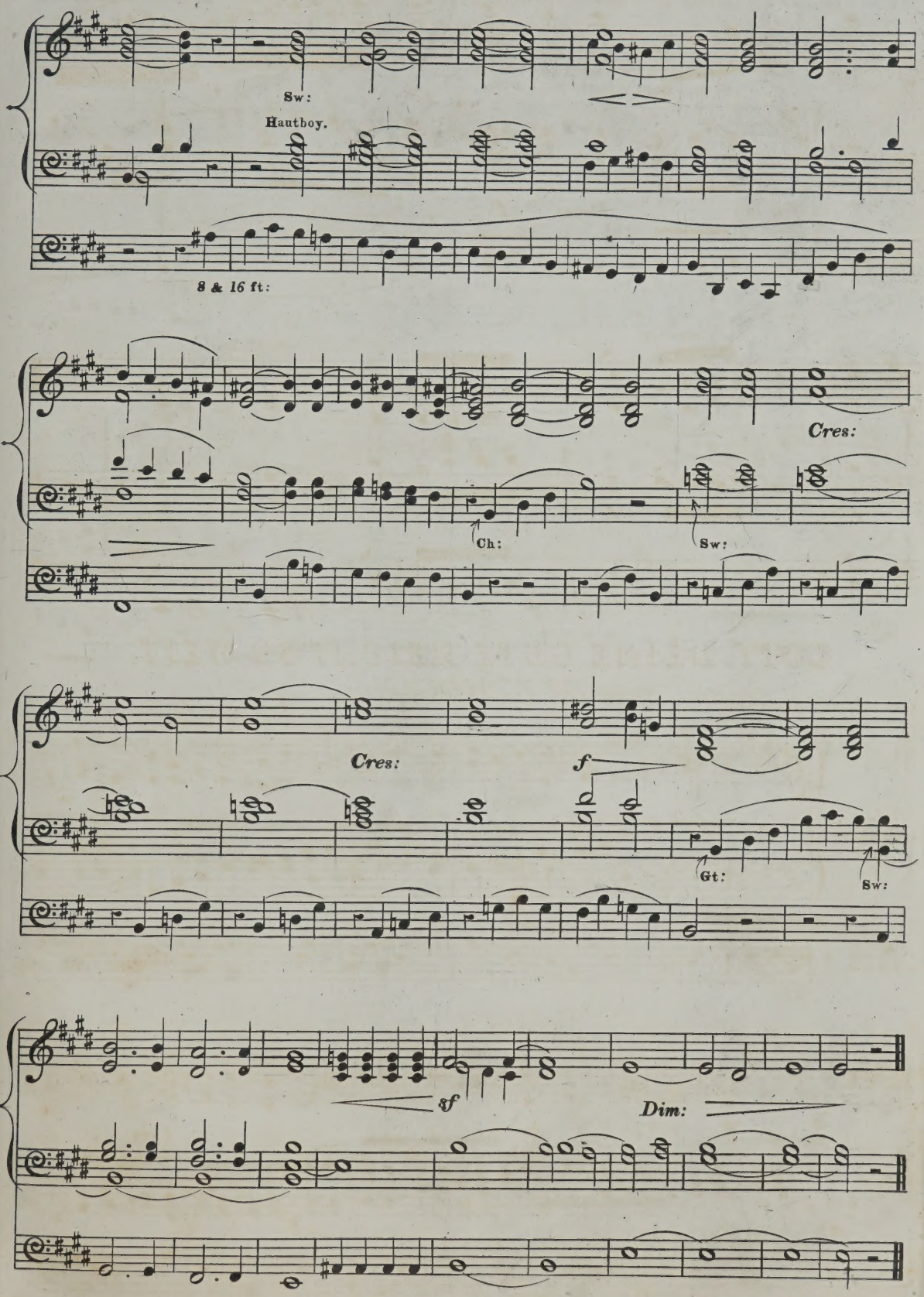
GOTT, DEINE GÜTE REICHT SO WEIT.

BEETHOVEN.

Arranged by W. Reed.






Sw:
Hautboy.
8 & 16 ft:
Cres:
Ch:
Sw:
Cres:
f
Gt:
Sw:
sf
Dim:

ANDANTE MOVEMENT FROM MOZART'S QUARTETT No. 6.

Arranged by Edmund T. Chipp.

ANDANTE CANTABILE.

Gt Org: Diaps to Swell Diaps & Oboe.

hr

Add Octave.

MANUALE. 8 Feet.

PEDALE. 16 & 8 Feet.

mf

Dim:

Swell.

p

Cres:

Cop:

Senza Cop:

Gt Org:

Cres:

Swell.

p

Cop:

Senza

Choir Stop & Flute.

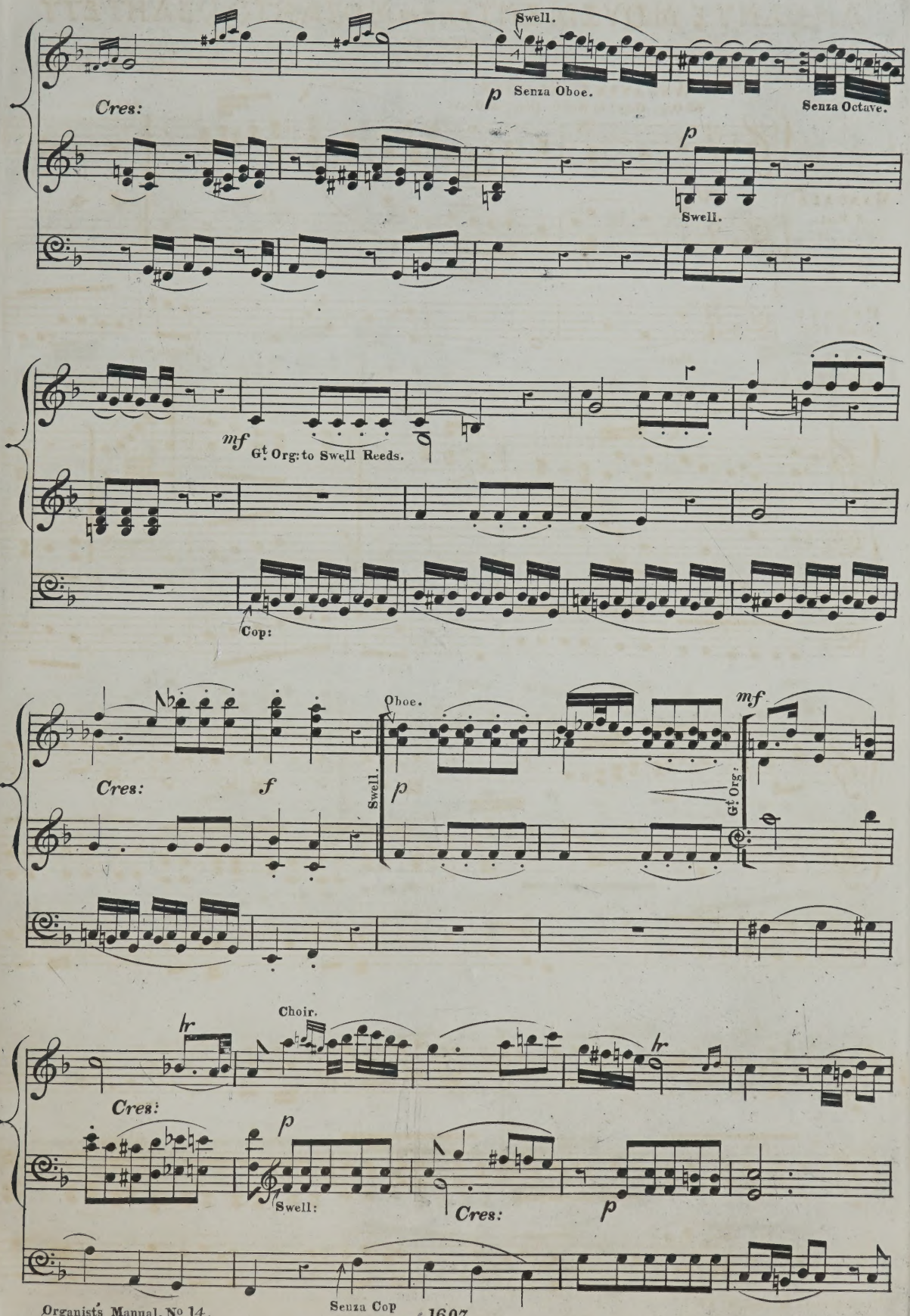
Swell.

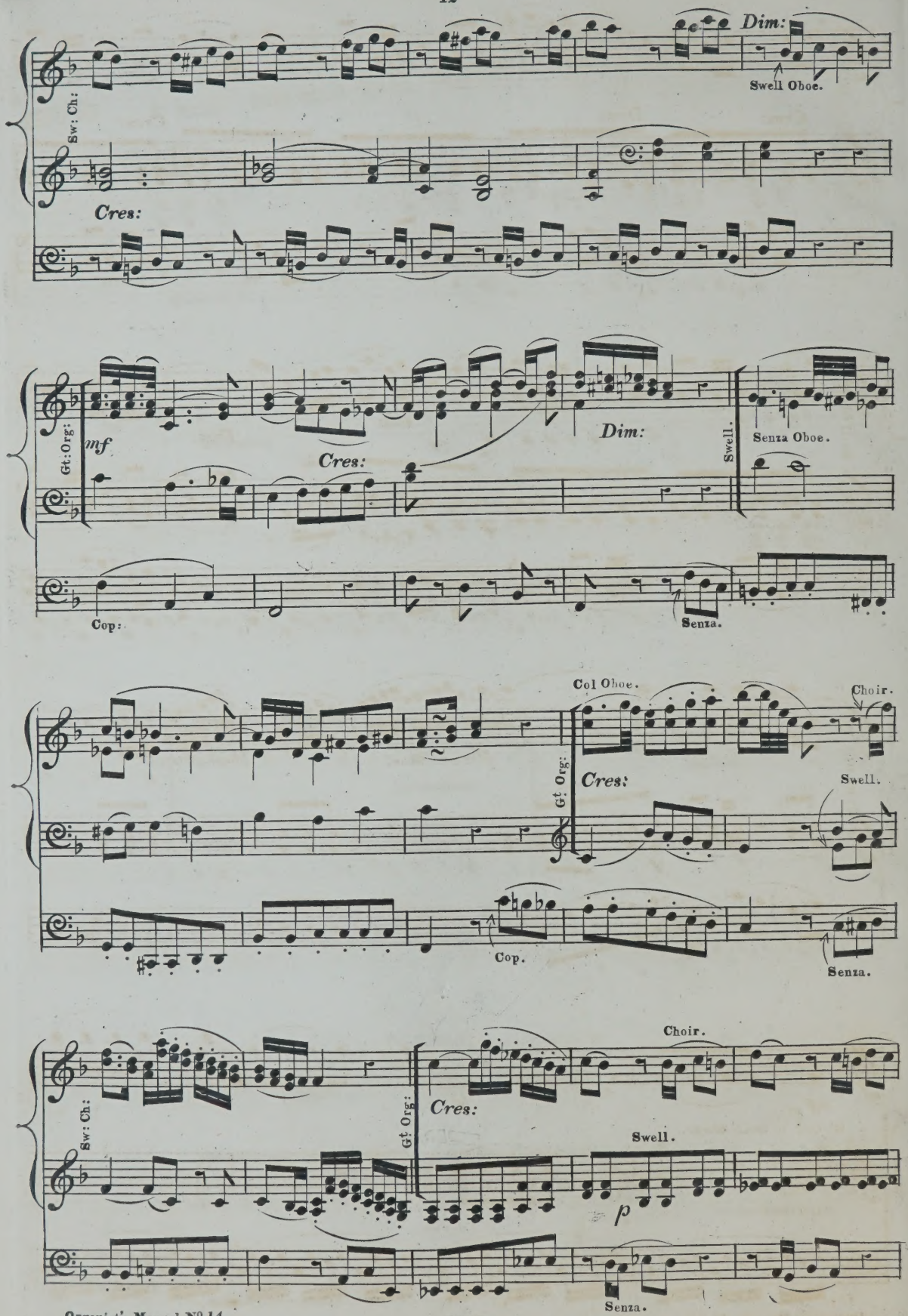
Senza Oboe.

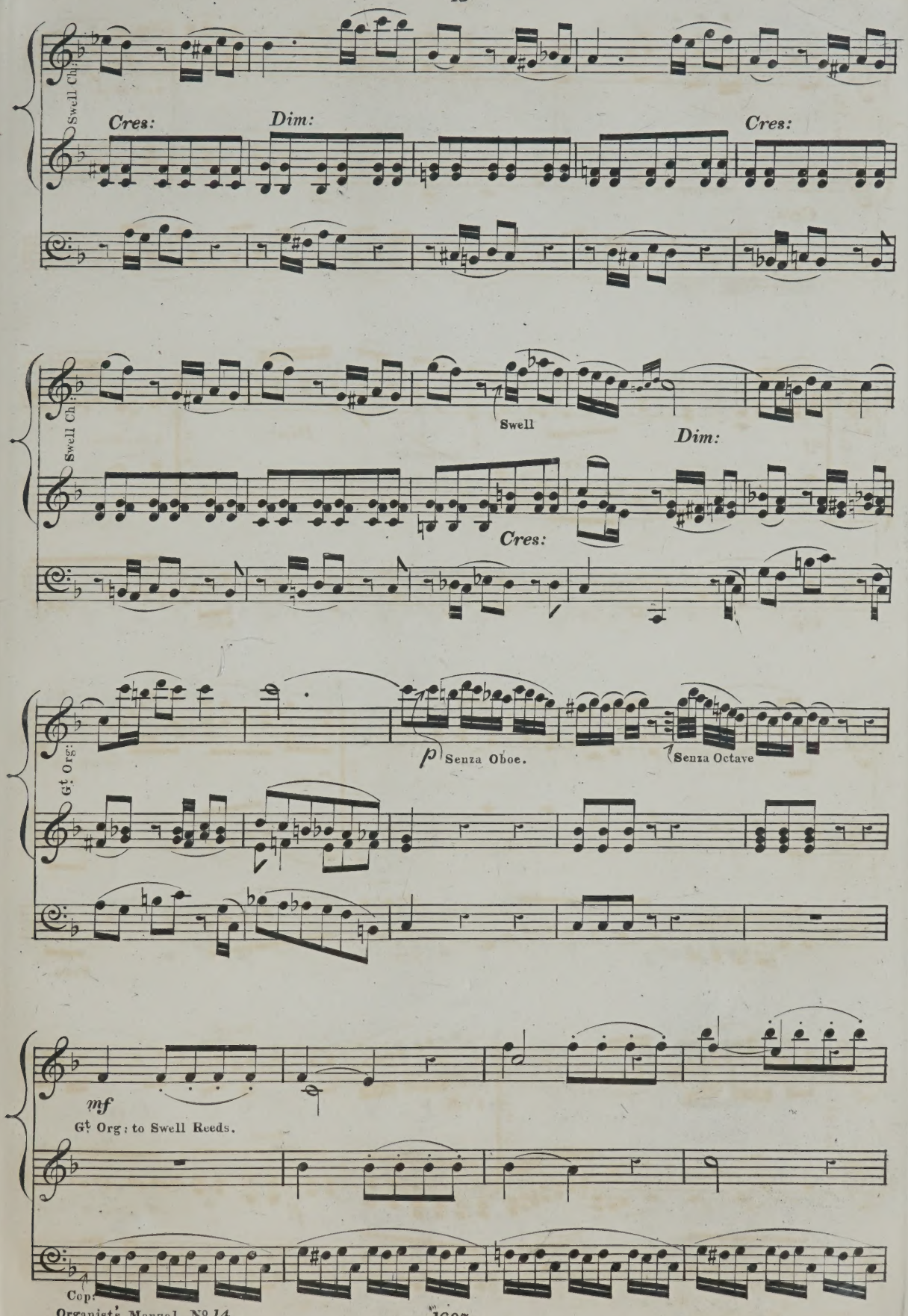
Swr Ch:

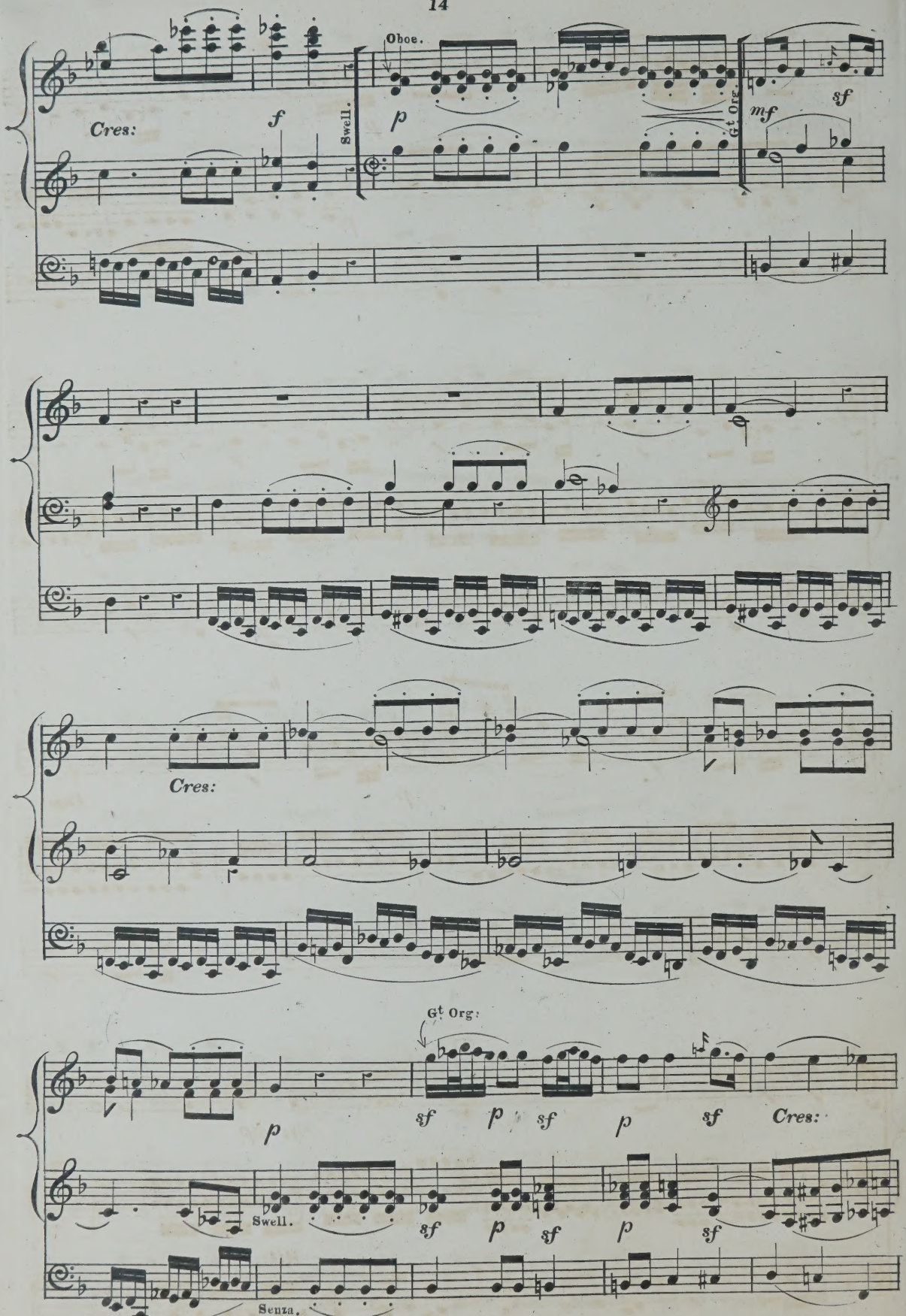
Gt Org:

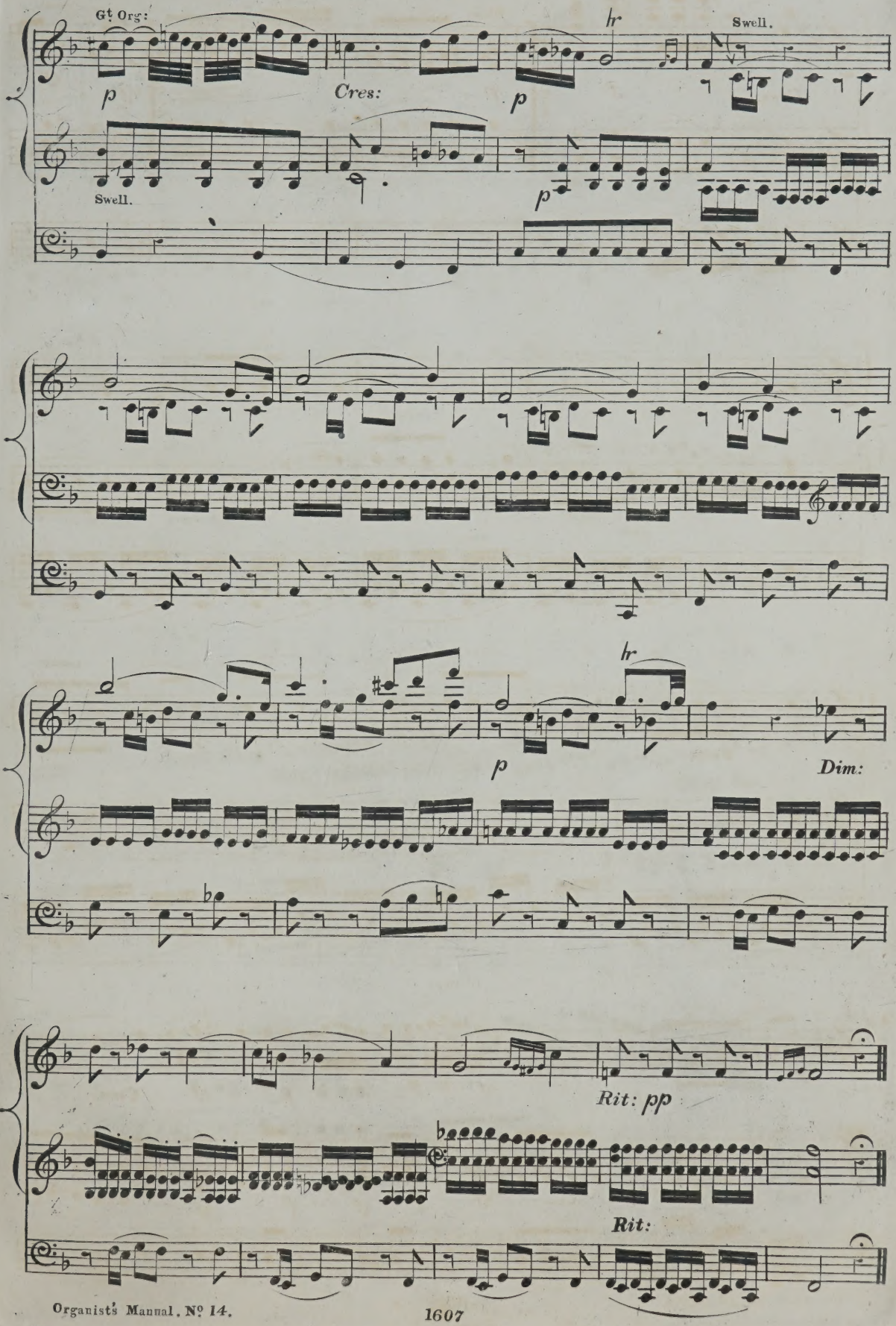
Gt Org:


Swell.
Cres:
p
Senza Oboe.
Senza Octave.
p
Swell.
mf
Gt. Org: to Swell Reeds.
Cop:
Oboe.
mf
Cres:
f
Swell.
p
Gt. Org:
Choir.
hr
Cres:
p
Swell:
Cres:
p
hr
Senza Cop


Dim:
Swell Oboe.
Sw: Ch:
Cres:
Gt: Org:
mf
Cres:
Dim:
Swell.
Senza Oboe.
Cop:
Senza.
Col Oboe.
Choir.
Gt. Org:
Cres:
Swell.
Cop.
Senza.
Choir.
Sw: Ch:
Gt. Org:
Cres:
Swell.
p
Senza.


Swell Ch:
Cres:
Dim:
Cres:
Swell Ch:
Swell
Dim:
Cres:
Gt Org:
p
Senza Oboe.
Senza Octave
mf
Gt Org: to Swell Reeds.
Cop:

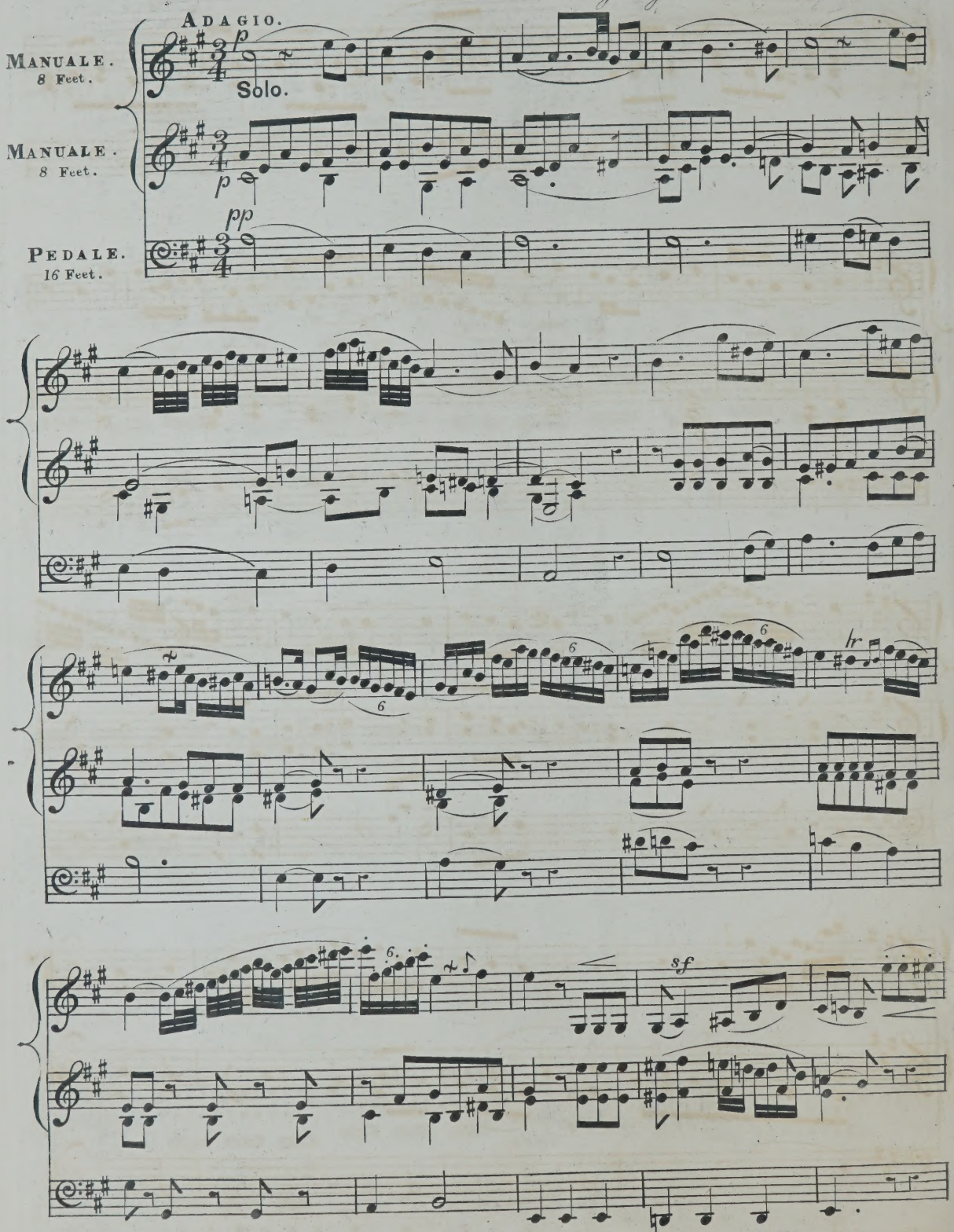

Oboe.
Cres:
f
Swell.
p
Gt Org.
mf
sf
Cres:
Gt Org.
p
sf
p
sf
p
sf
Cres:
Swell.
sf
p
sf
p
sf
Senza.

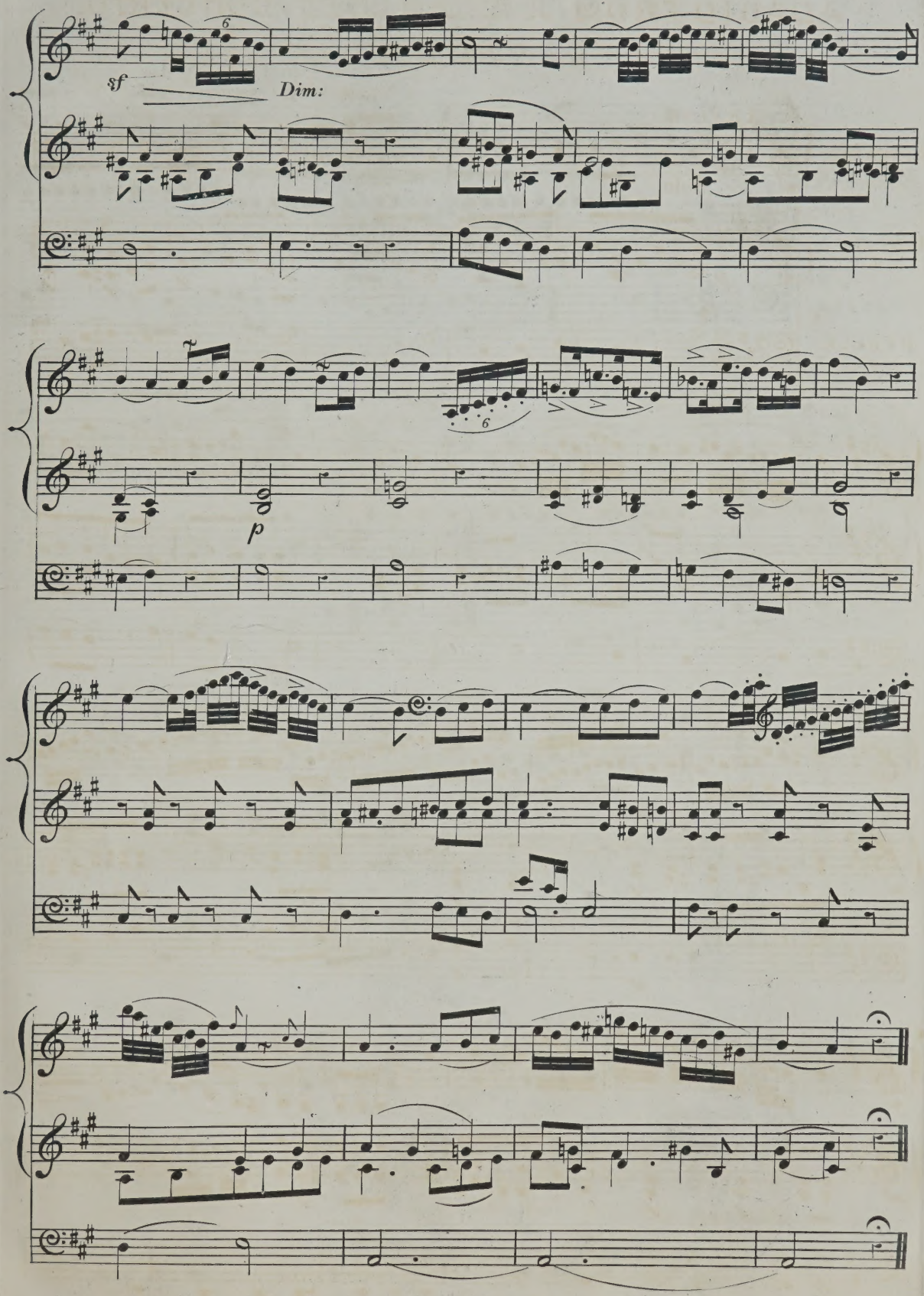

Gt Org:
p
Cres:
hr
p
Swell.
Swell.
p
hr
p
Dim:
Rit: pp
Rit:

ADAGIO FROM A CLARINET CONCERTO.

BY SPOHR.

Arranged by Edmund T. Chipp

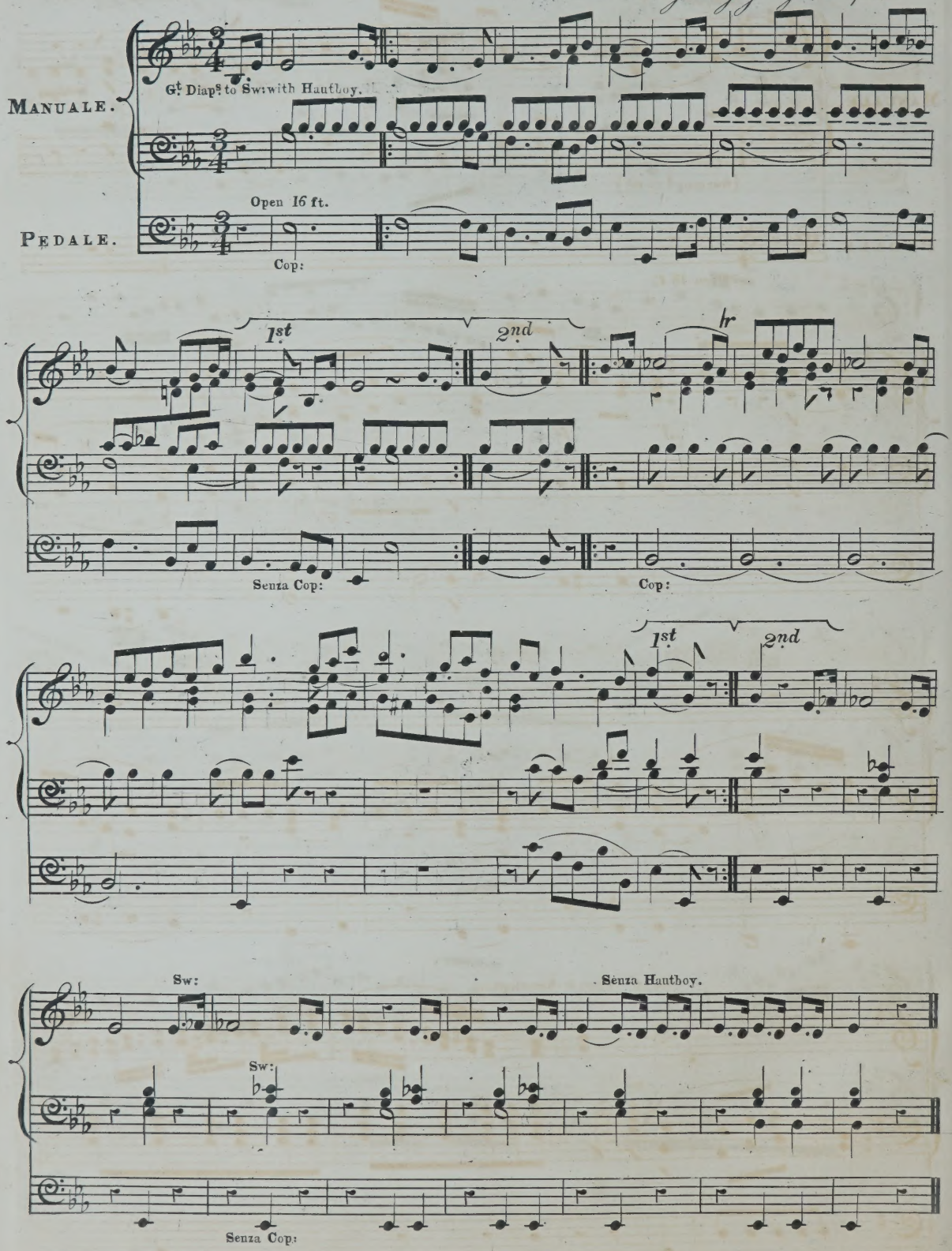



sf
Dim:
p

FROM A SONATA.

BY BEETHOVEN.

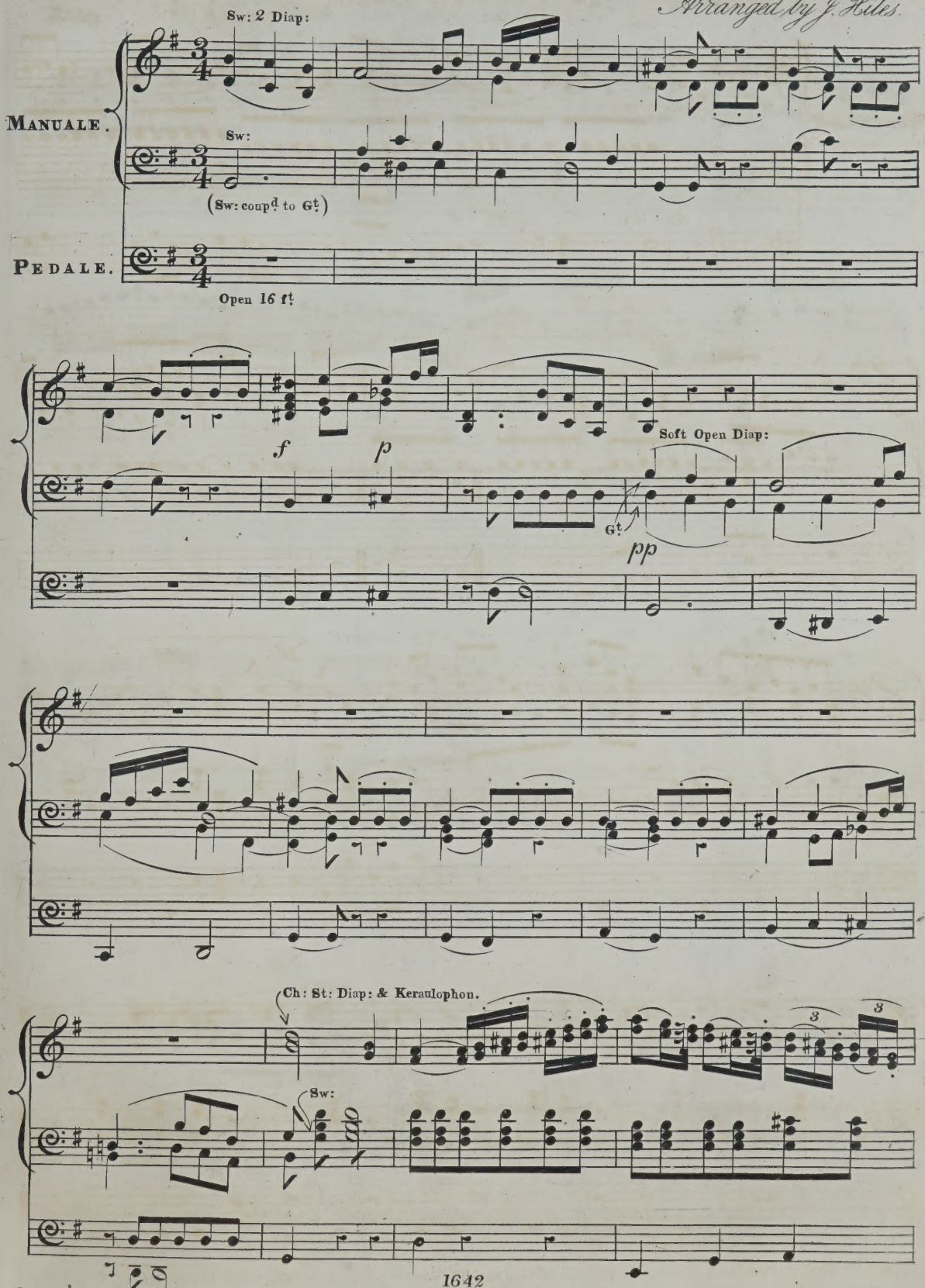
Arranged by George Cooper.

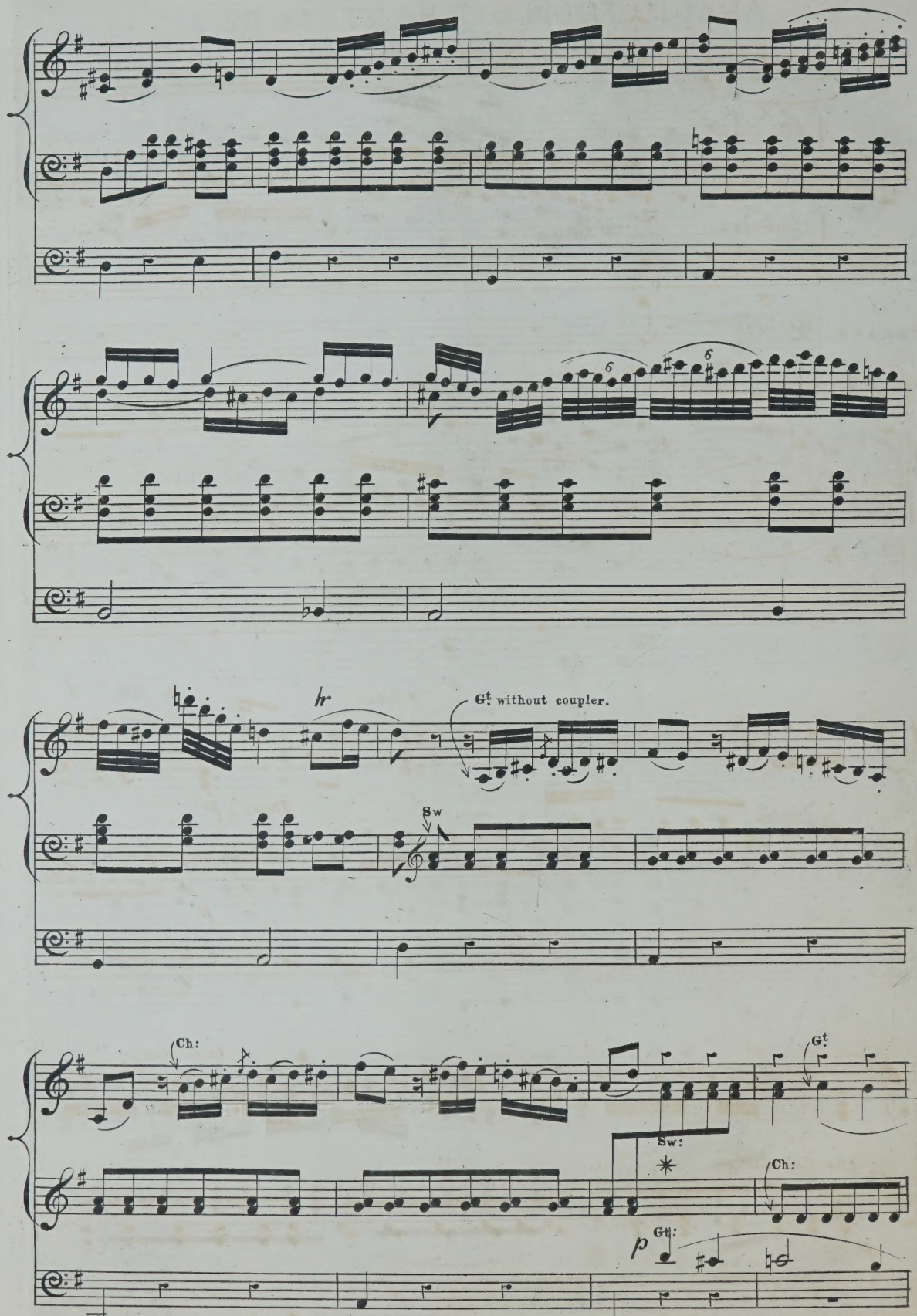


ADAGIO FROM A QUARTETT. OP. 1.

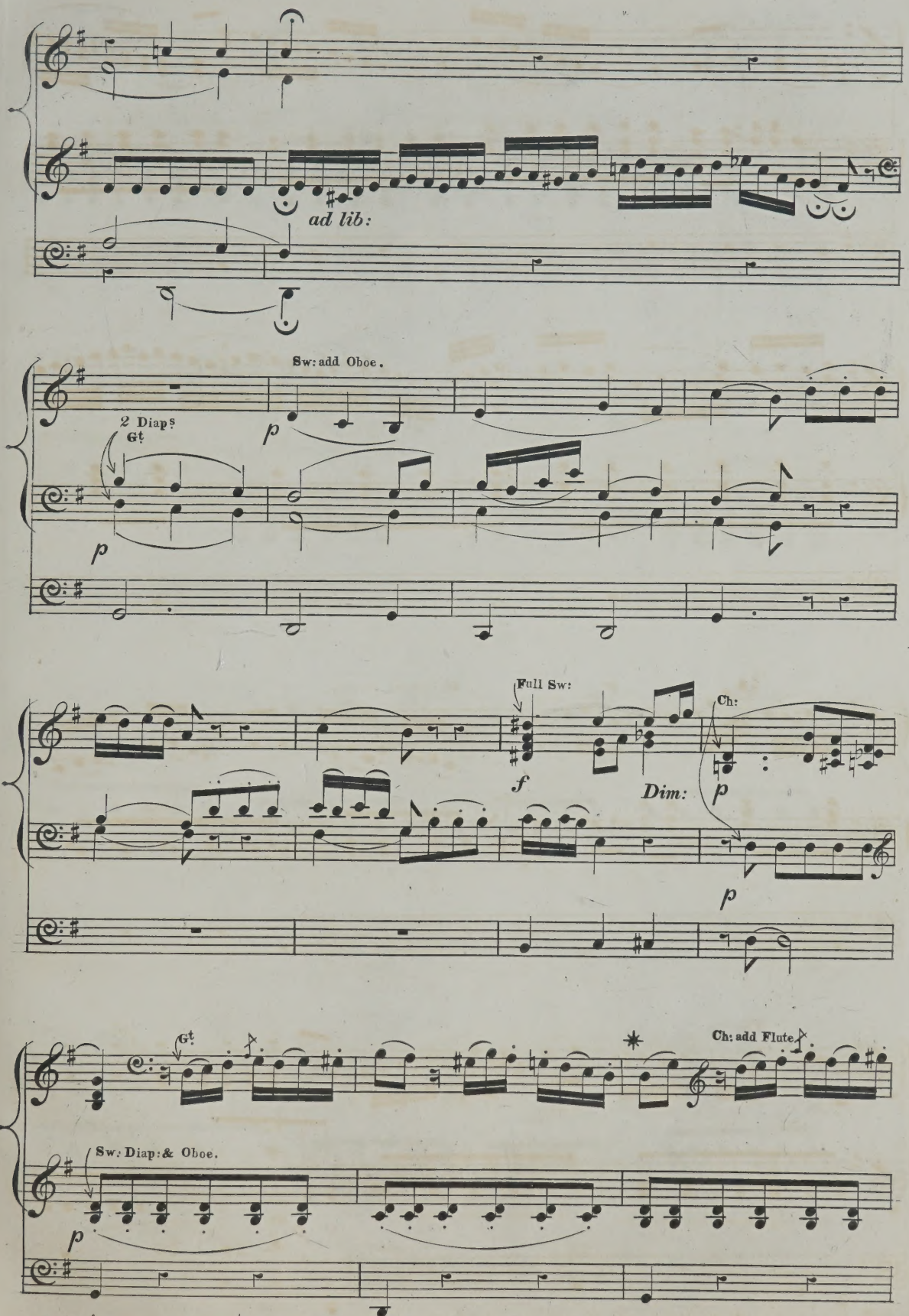
MENDELSSOHN.

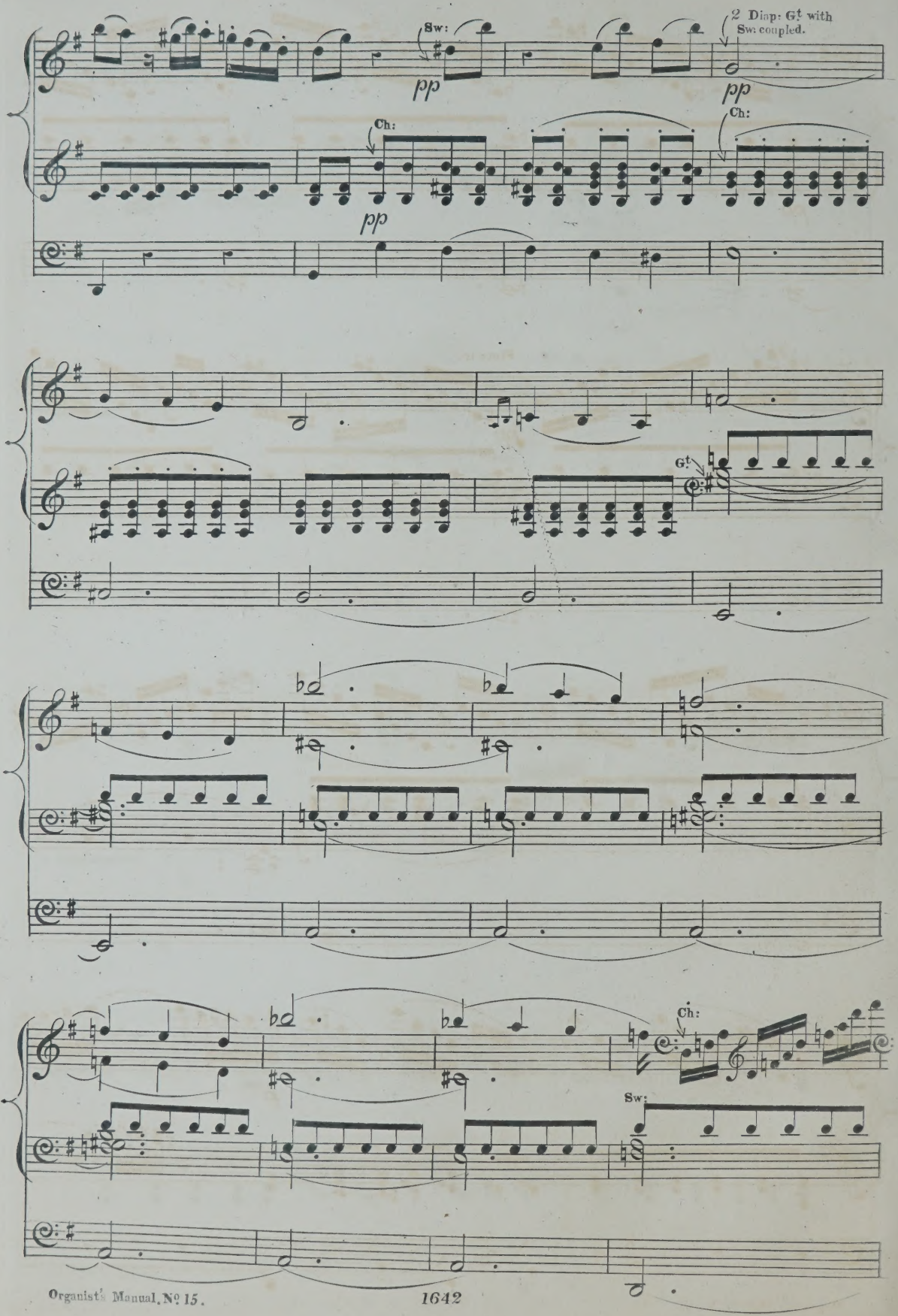
Arranged by J. Hiles.

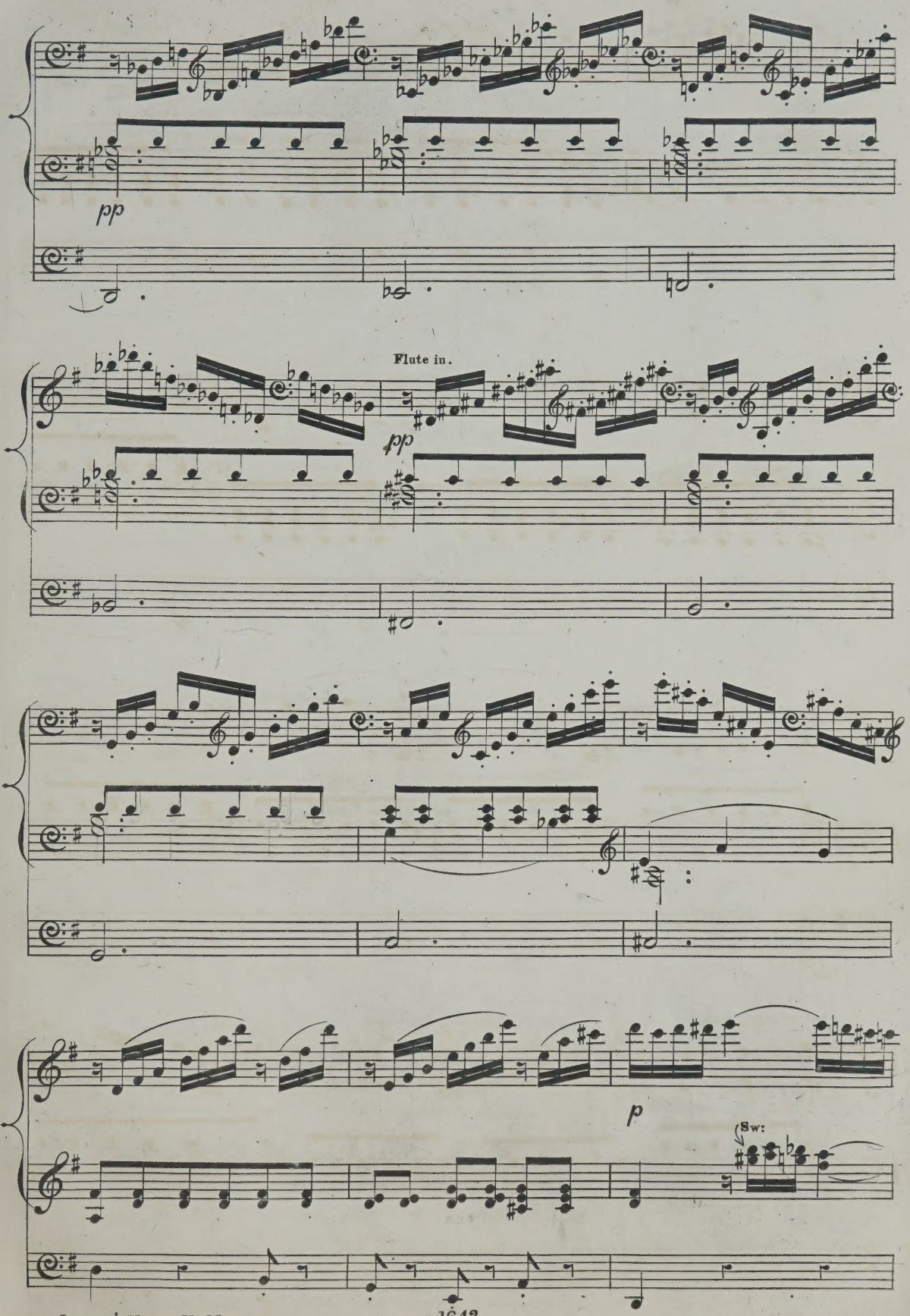


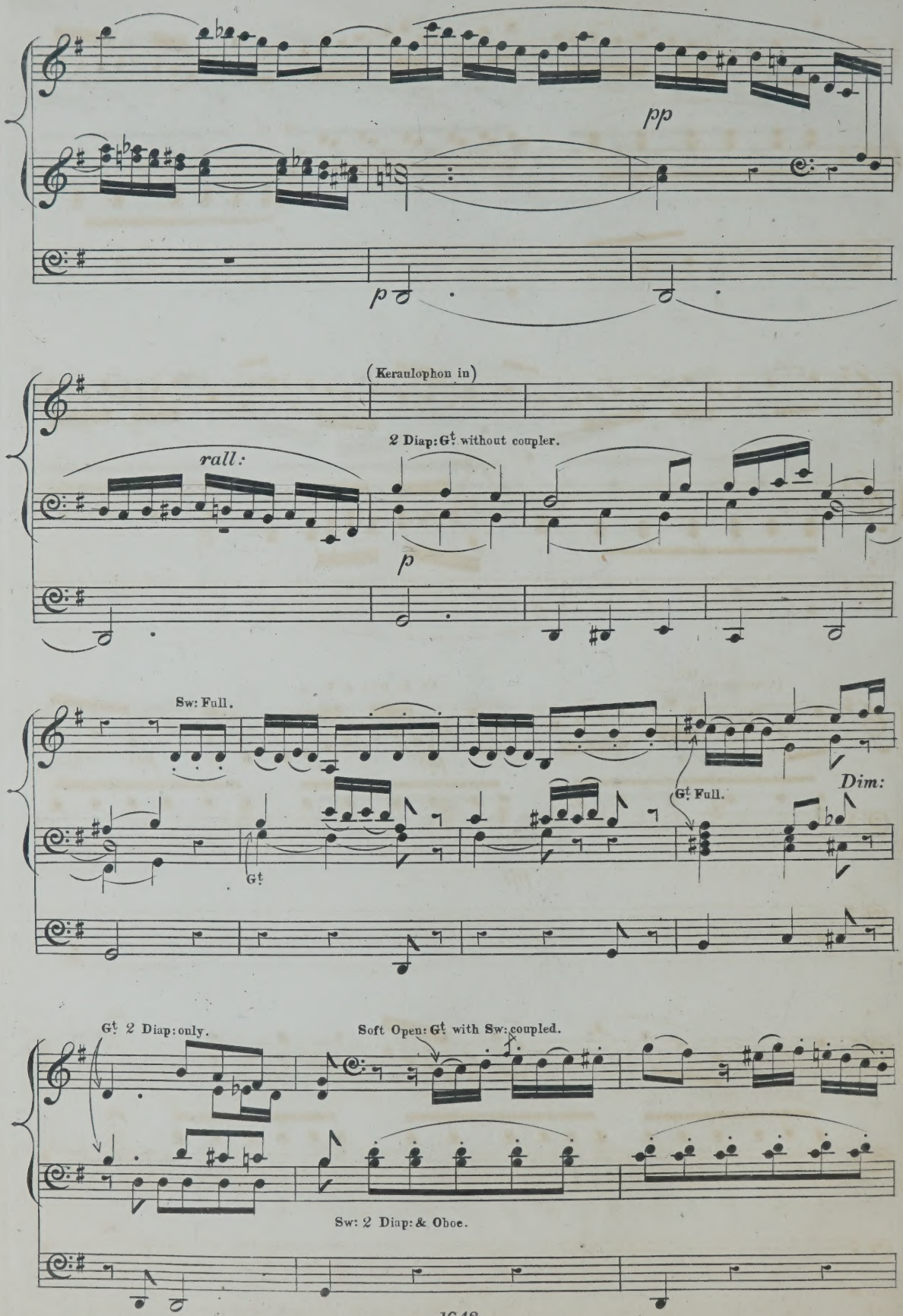


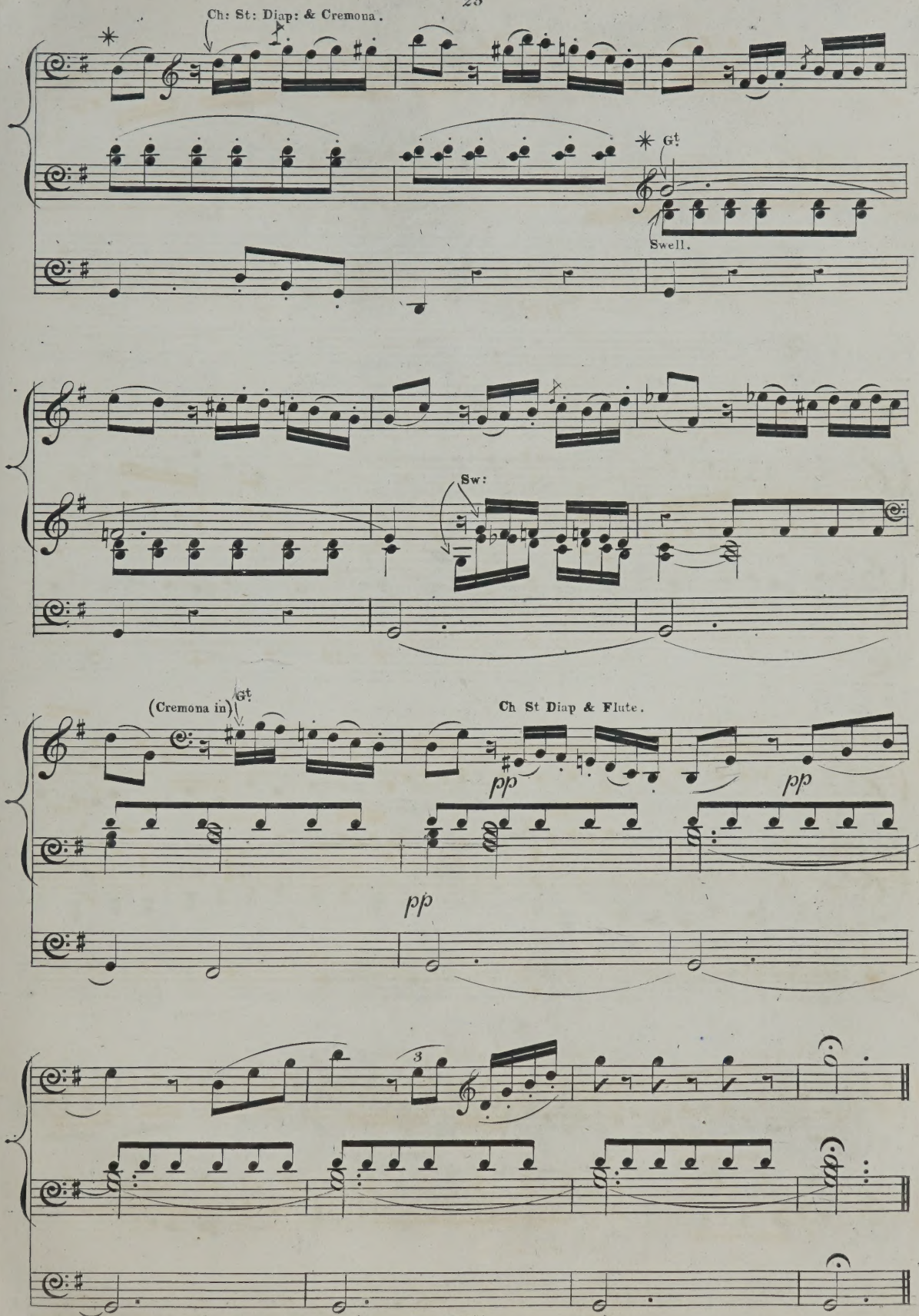
✳ To produce the effect intended, the upper notes in the Pedal stave must be played on the Great Organ by the fingers of the L.H.


ad lib:
Sw: add Oboe.
2 Diap.s
Gt
p
p
Full Sw:
Ch:
f
Dim:
p
p
Gt
Ch: add Flute
Sw: Diap: & Oboe.
p


Sw:
pp
2 Diap: Gt with Sw: coupled.
pp
Ch:
pp
Ch:
Gt
Ch:
Sw:


pp
Flute in.
pp
p
(Sw:


pp
p
(Keraulophon in)
2 Diap: Gt without coupler.
rall:
p
Sw: Full.
Gt
Gt Full.
Dim:
Gt 2 Diap: only.
Soft Open: Gt with Sw: coupled.
Sw: 2 Diap: & Oboe.

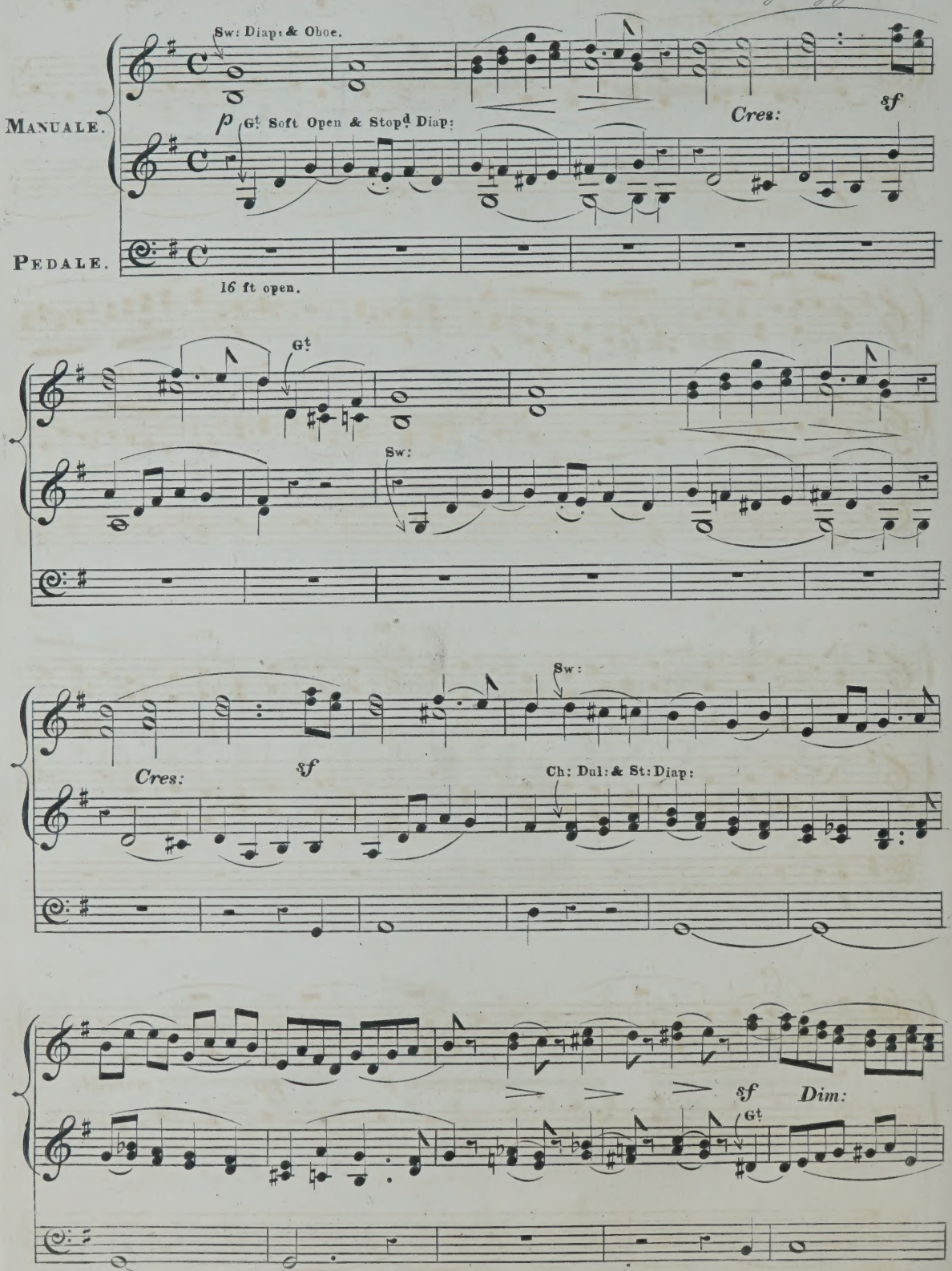


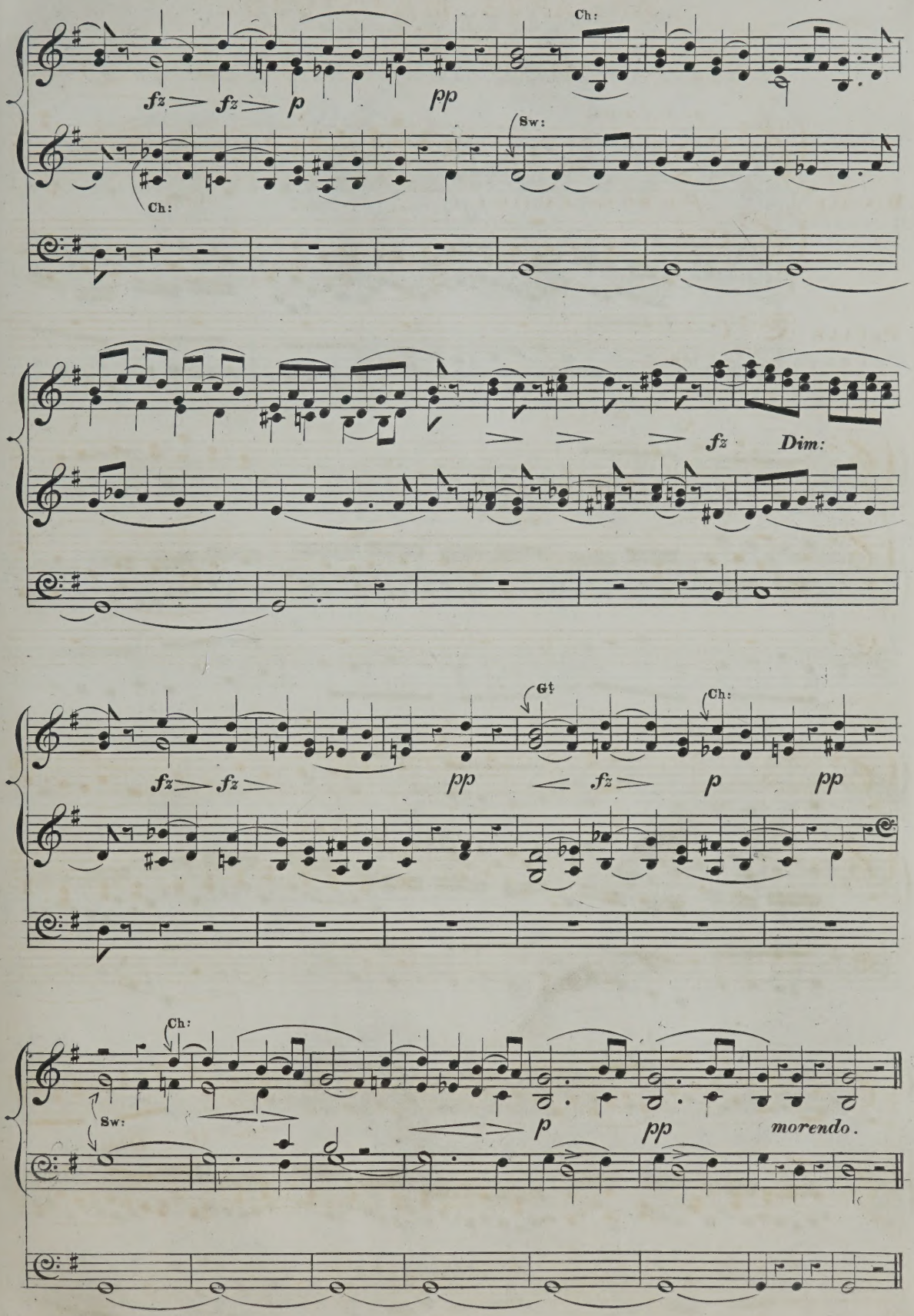
* The three notes on the Great are to be played by the Thumb, and the notes on the Swell by the fingers of the L.H.

ANDANTE MAESTOSO.

SPOHR.

Arranged by J. Hiles.

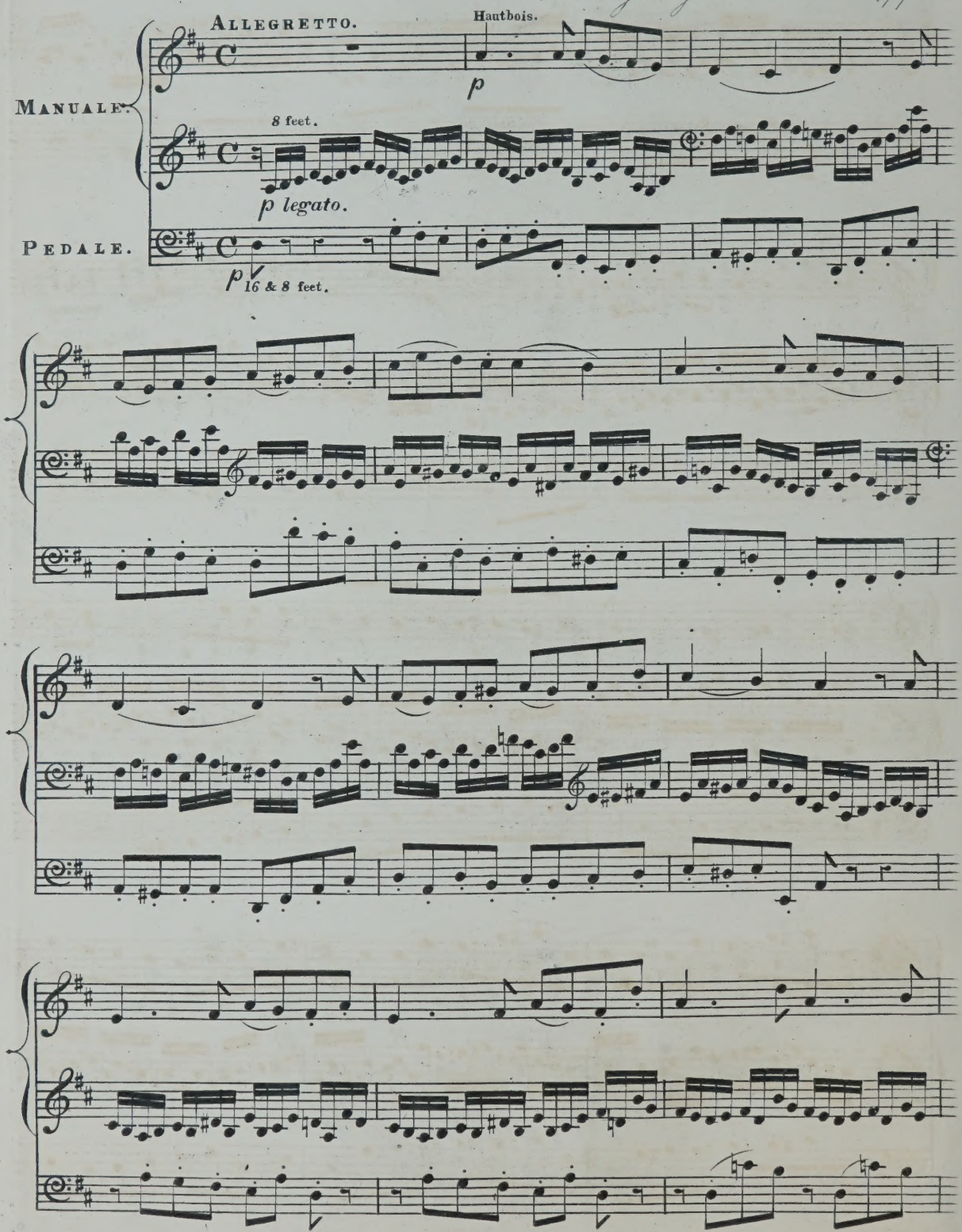


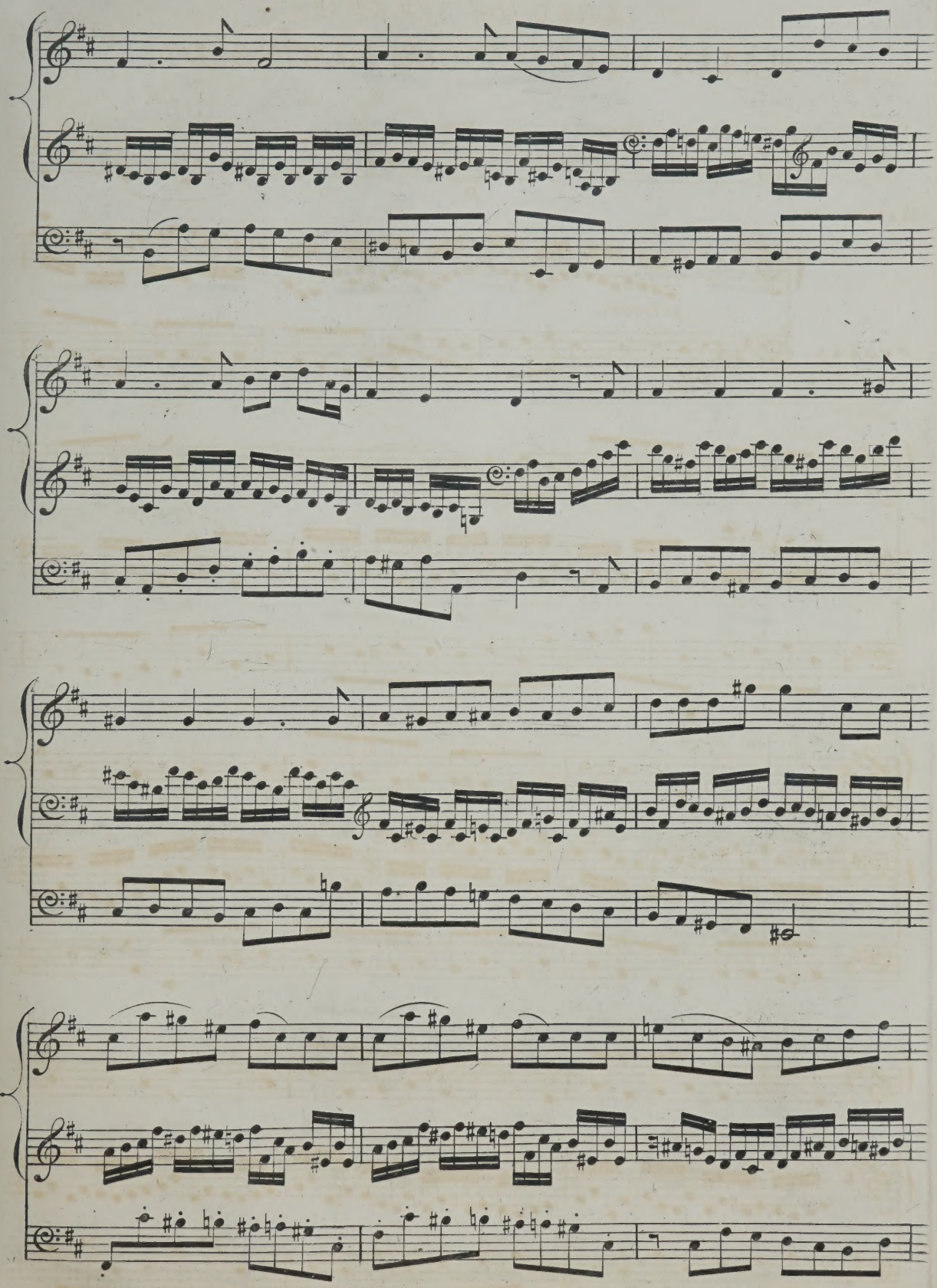

Ch:
fz fz p
pp
Sw:
Ch:
fz
Dim:
Gt
Ch:
fz fz
pp
fz
p
pp
Ch:
Sw:
p
pp
morendo.

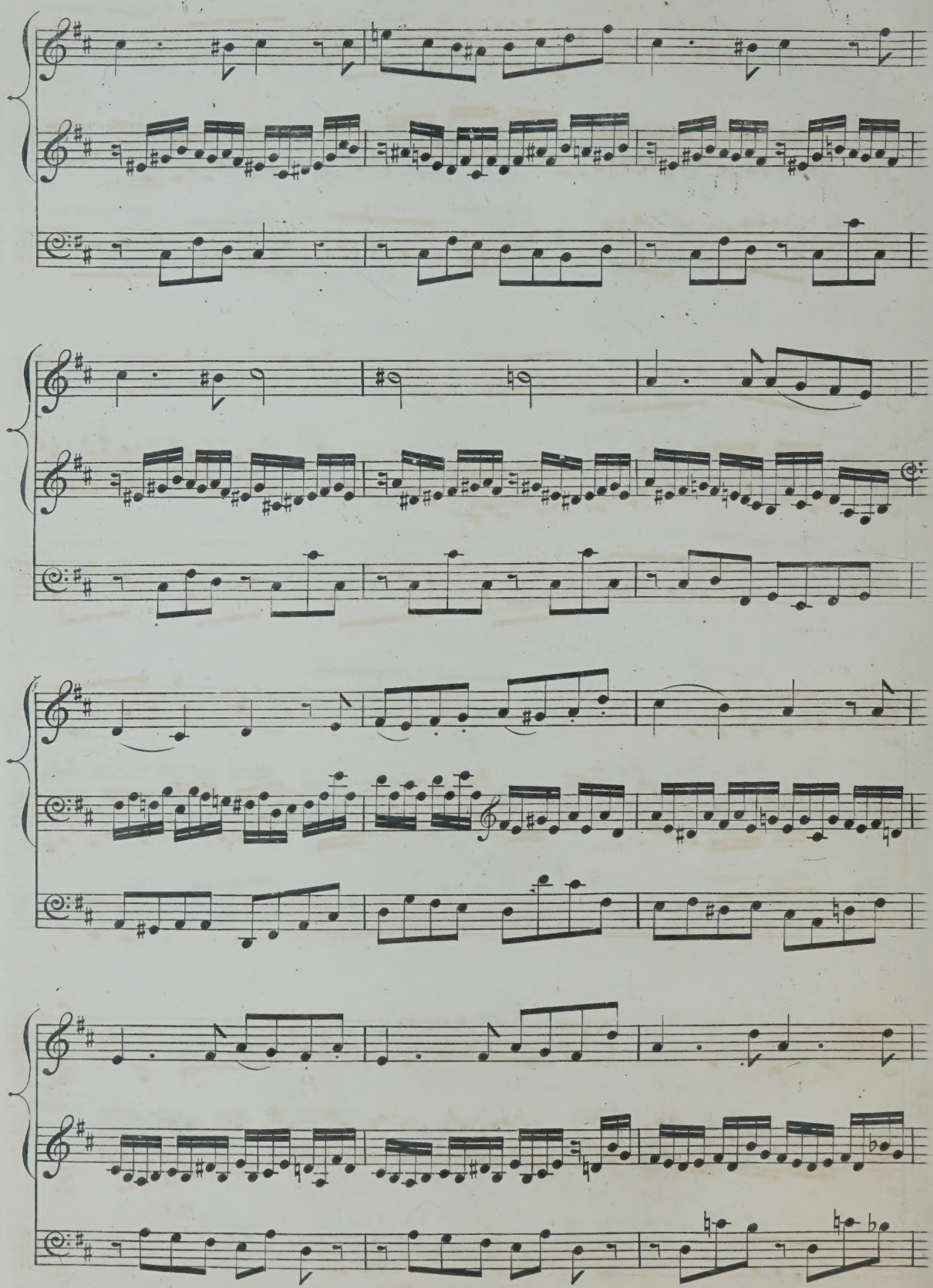
PRELUDE N°2. OP.35.

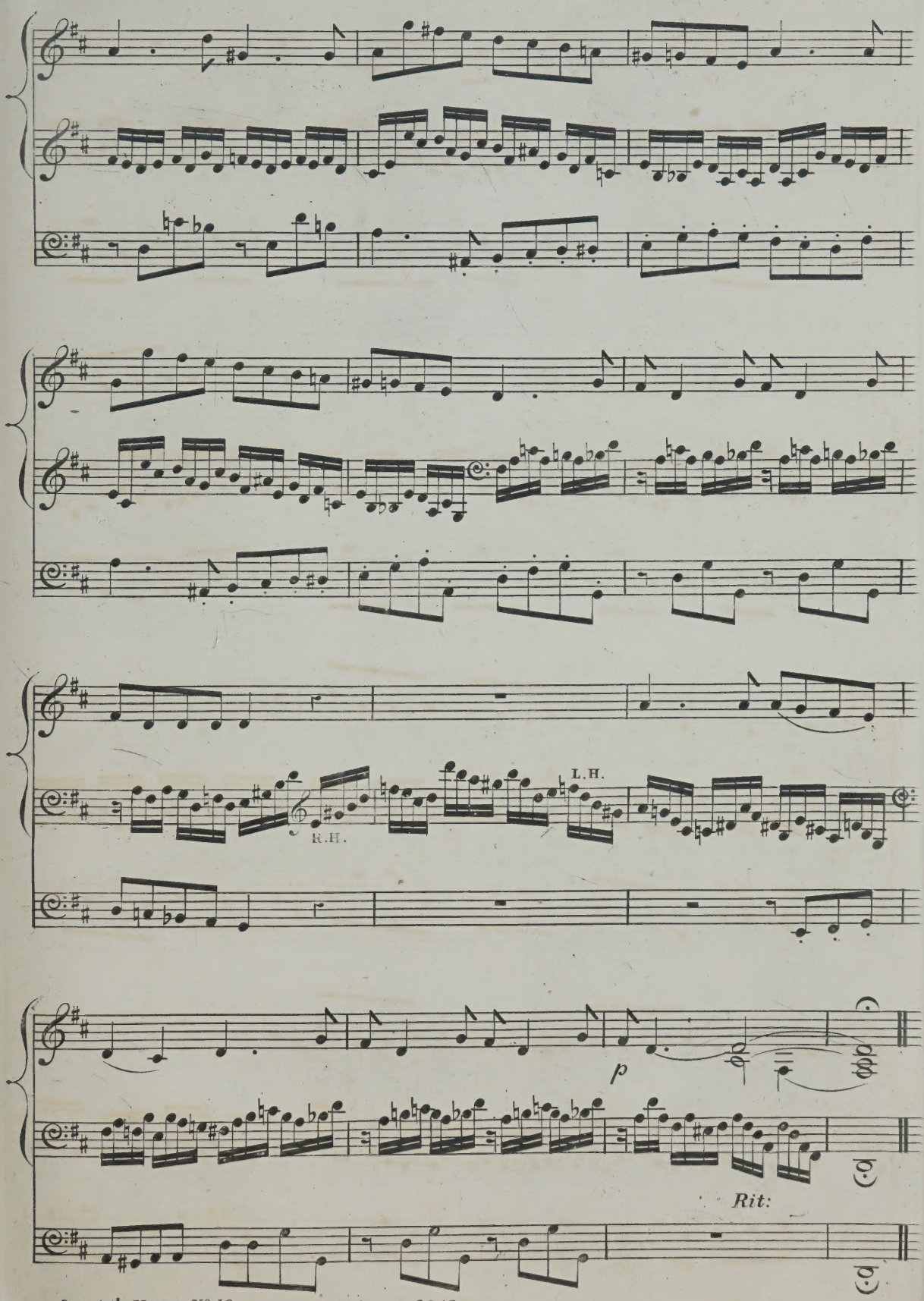
FELIX MENDELSSOHN BARTHOLDY.

Arranged by Edmund T. Chipp.





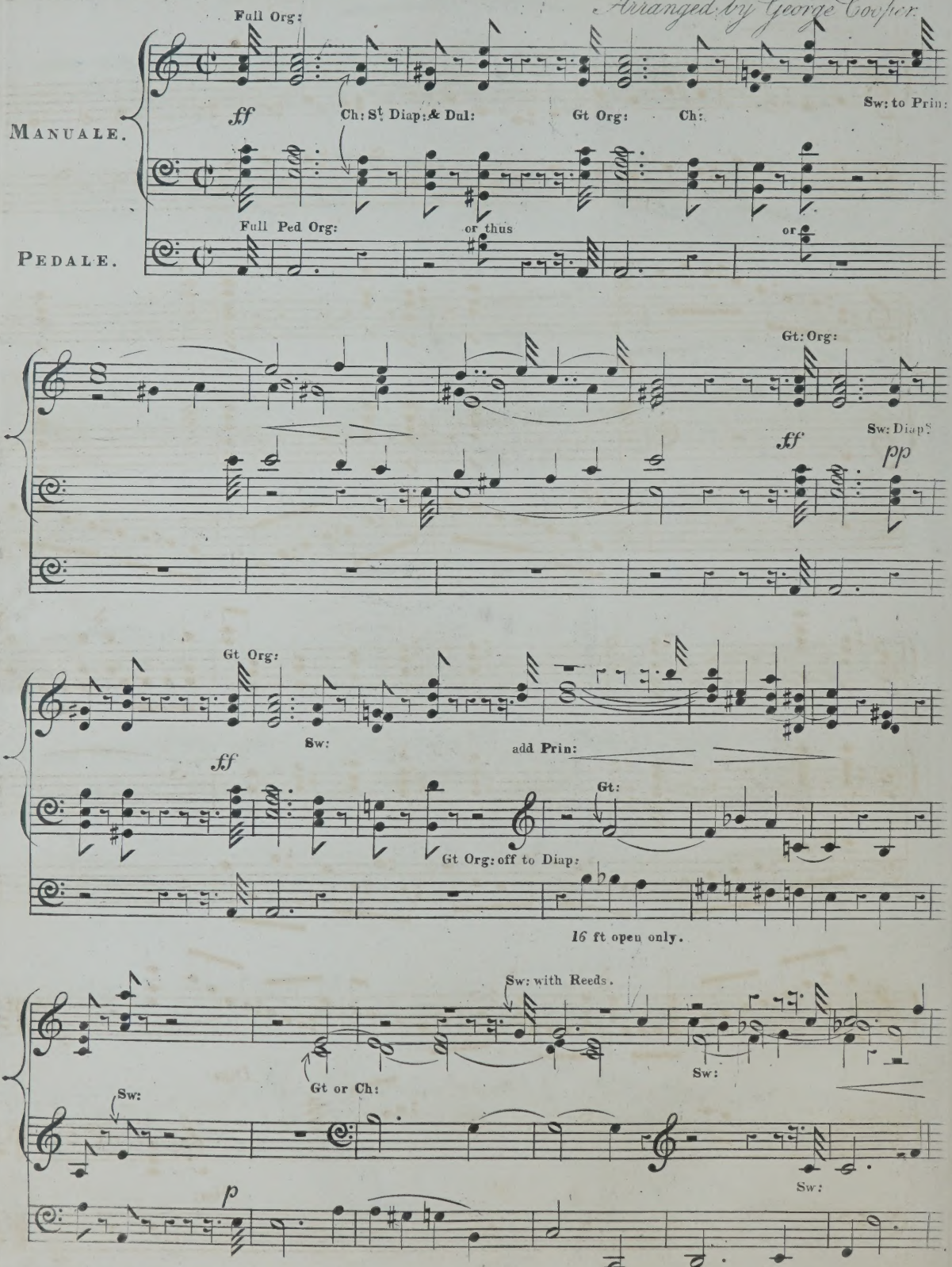


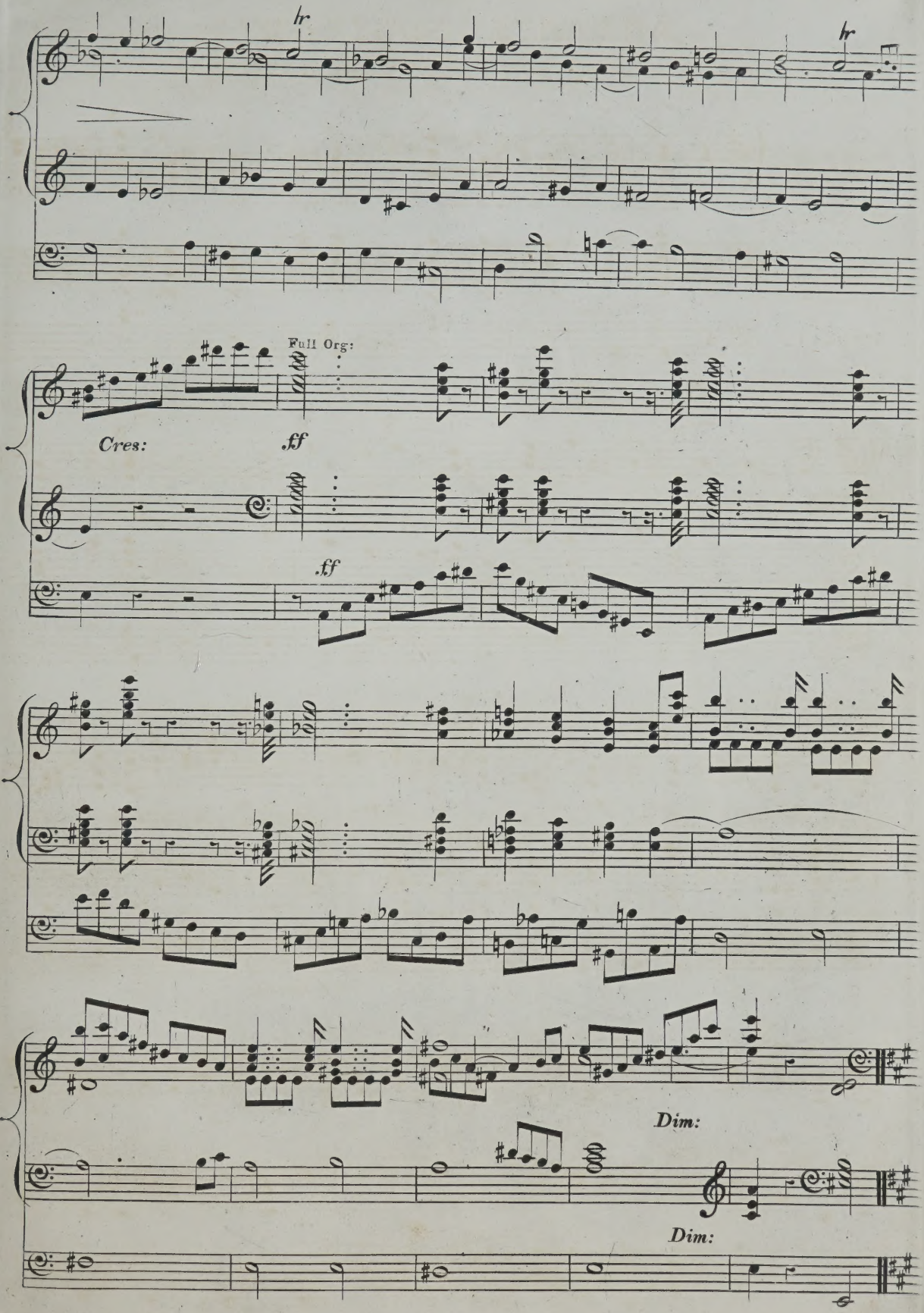

R.H.
L.H.
p
Rit:
D.C.
D.C.

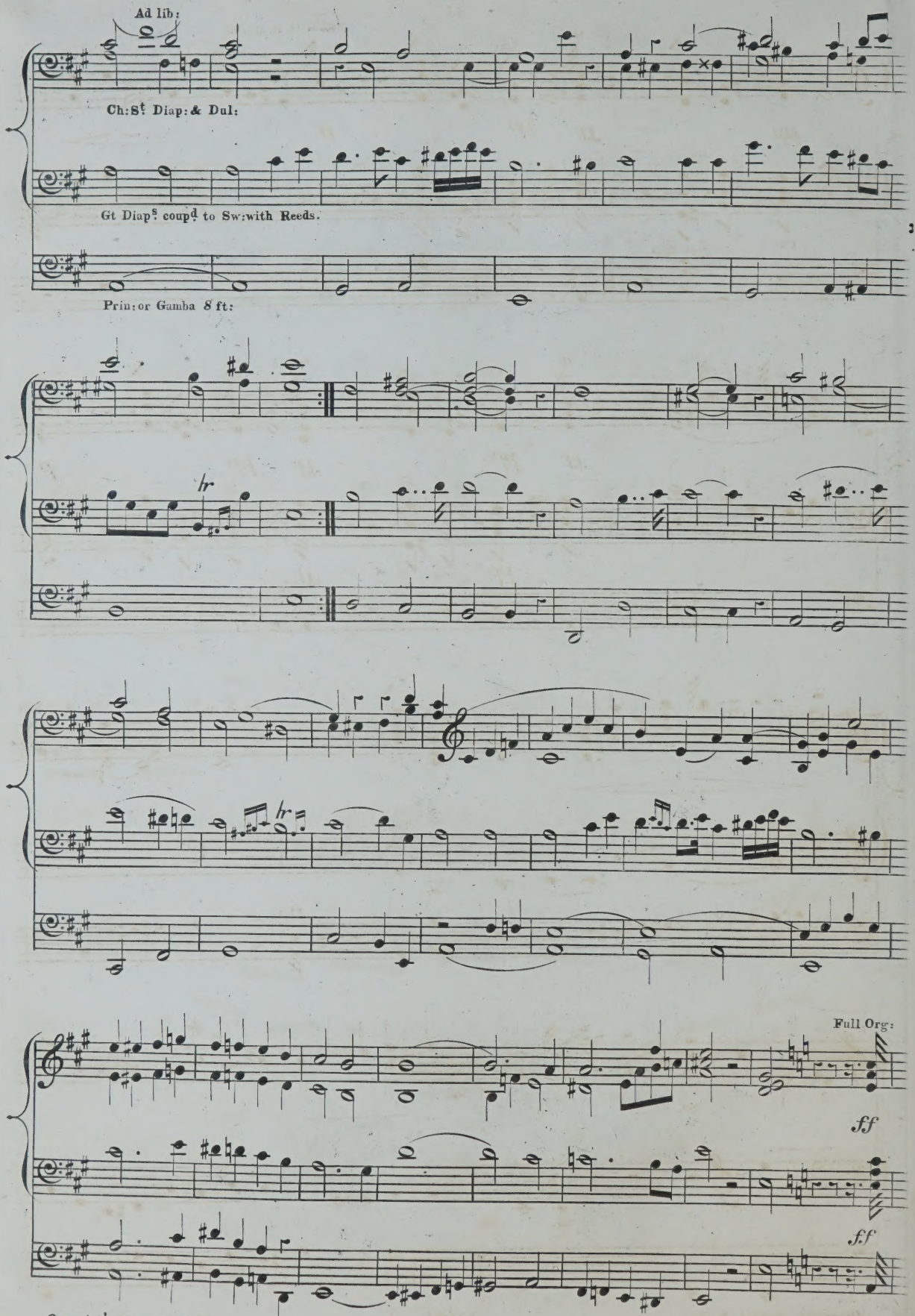
ANDANTE SOSTENUTO.

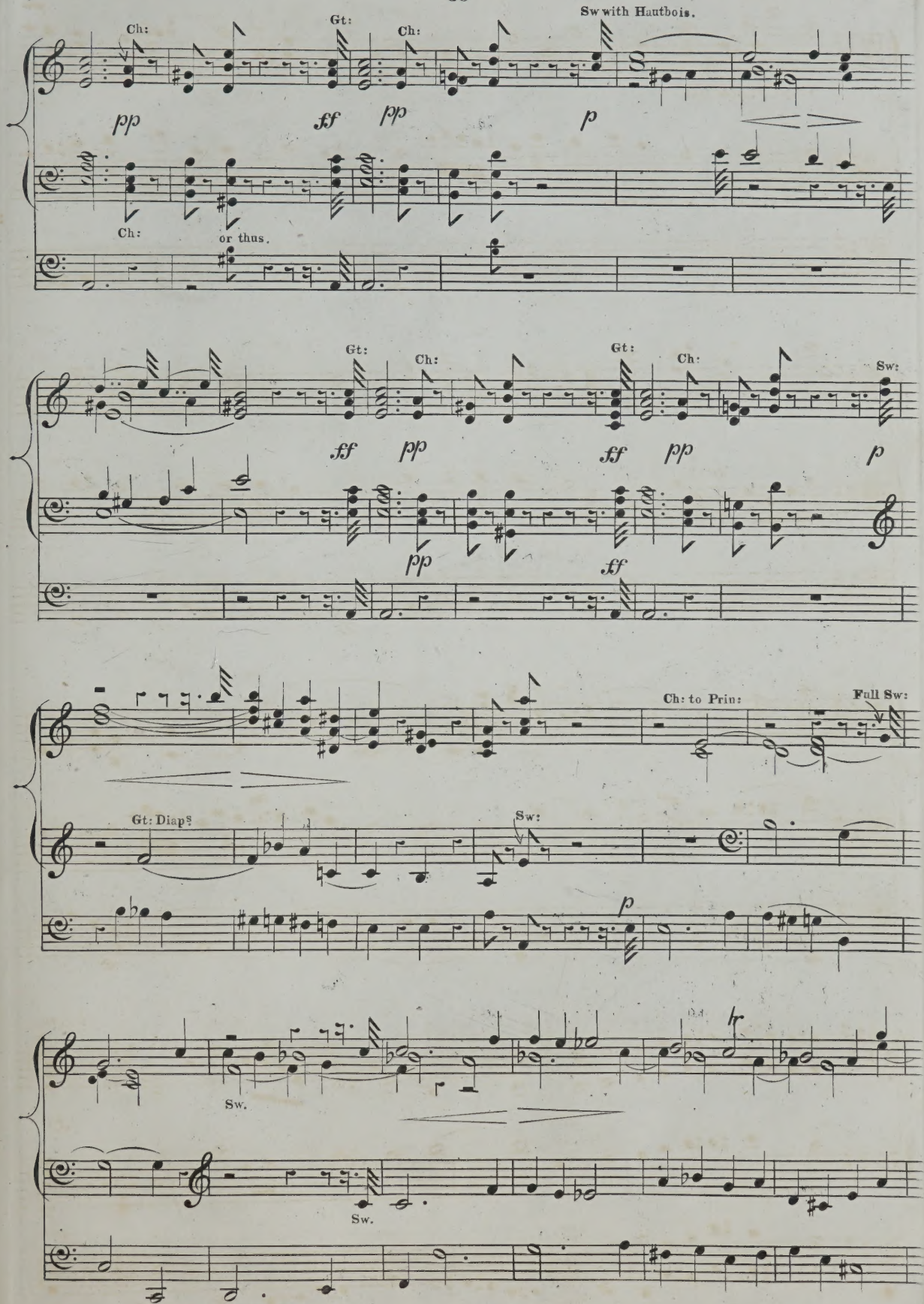
FROM A QUINTETT. BY G. ONSLOW.

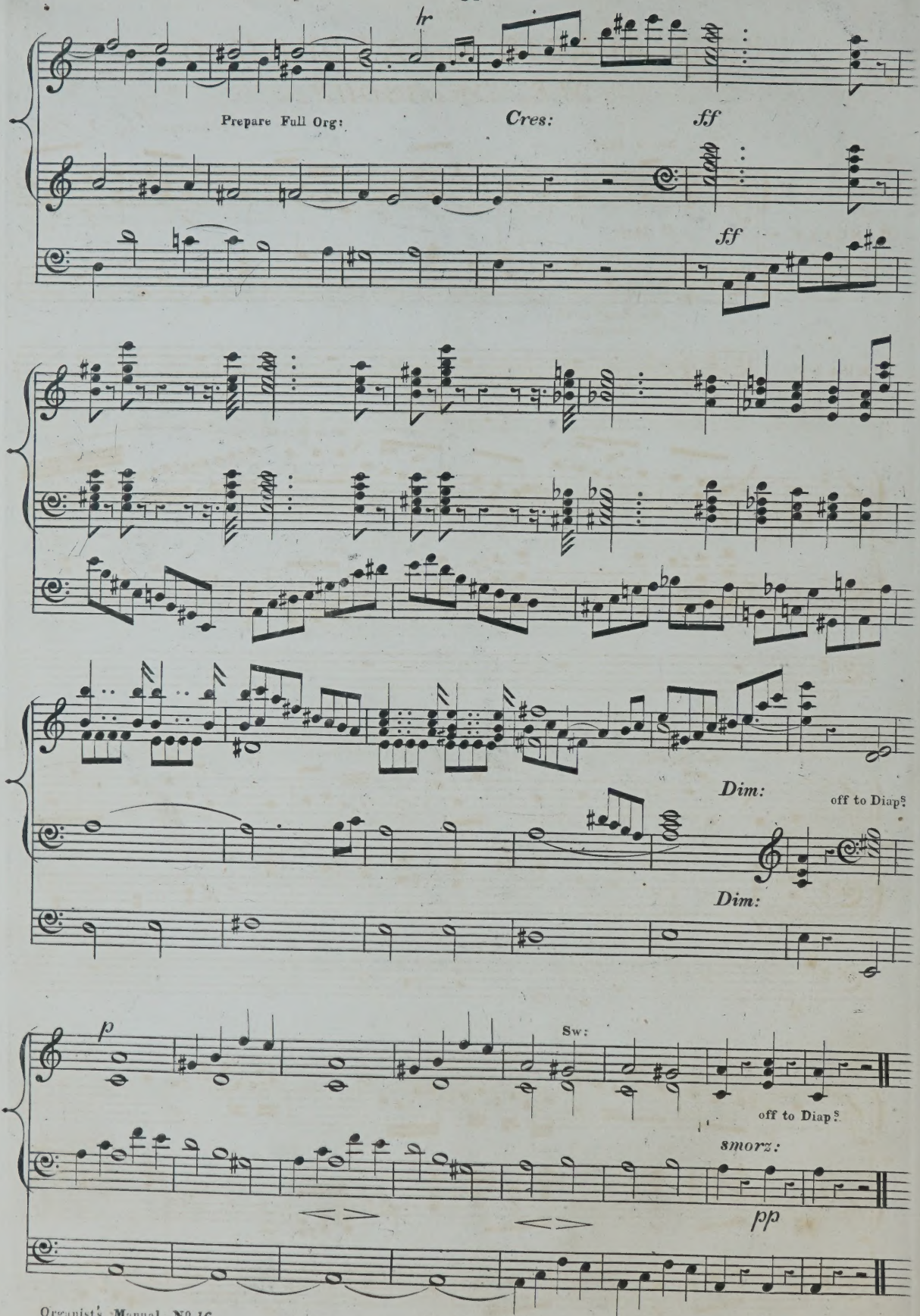
Arranged by George Cooper.




hr
hr
Full Org:
Cres:
ff
ff
Dim:
Dim:


Ad lib:
Ch:St Diap:& Dul:
Gt Diaps coupd to Sw:with Reeds.
Prin:or Gamba 8 ft:
hr
hr
Full Org:
ff
ff

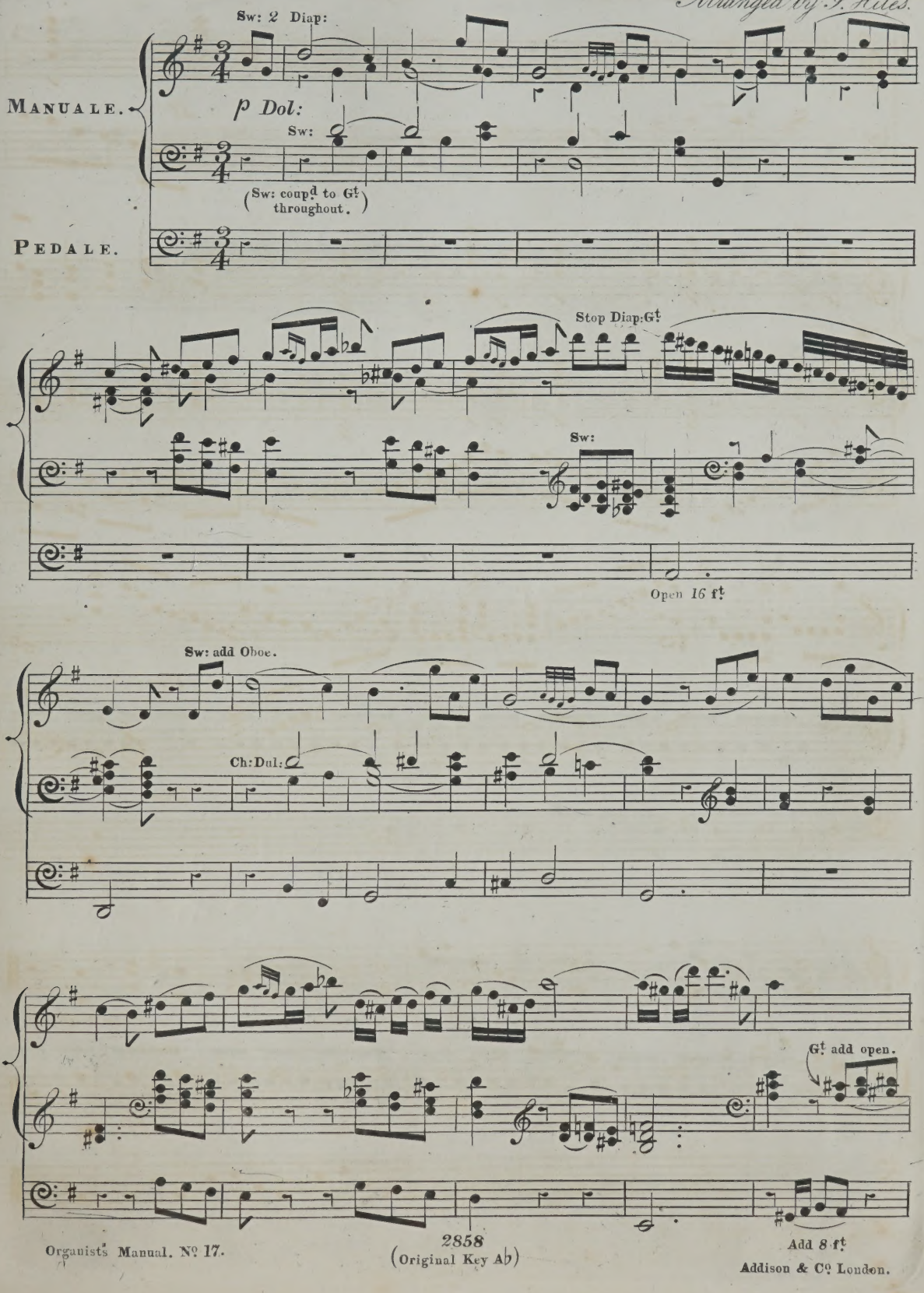

Ch:
Gt:
Ch:
Sw with Hautbois.
pp
ff
pp
p
Ch:
or thus.
Gt:
Ch:
Gt:
Ch:
Sw:
ff
pp
ff
pp
p
pp
ff
Ch: to Prin:
Full Sw:
Gt: Diap$
Sw:
p
Sw.
Sw.

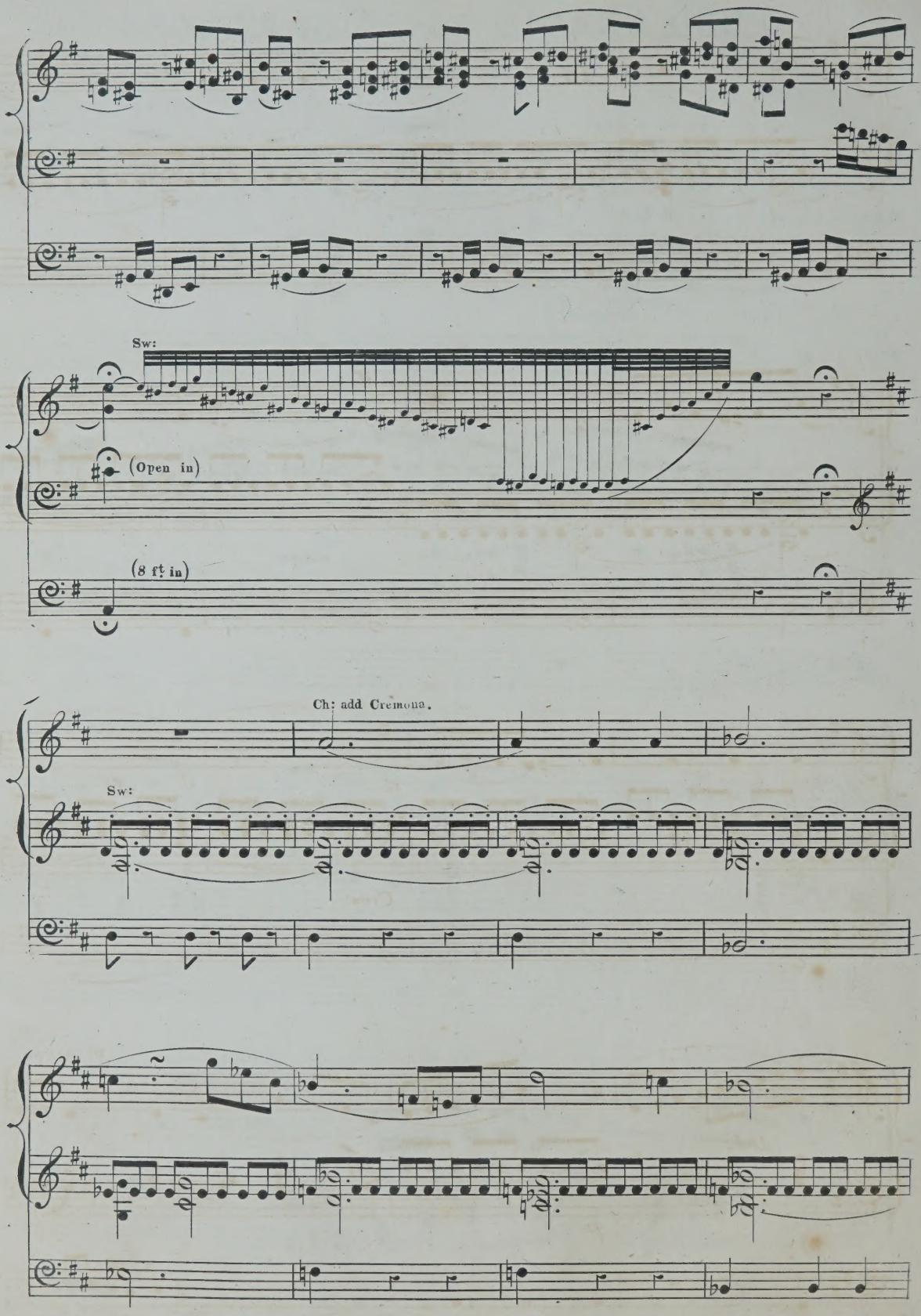

hr
Prepare Full Org:
Cres:
ff
ff
Dim:
off to Diaps
Dim:
p
Sw:
off to Diaps
smorz:
pp

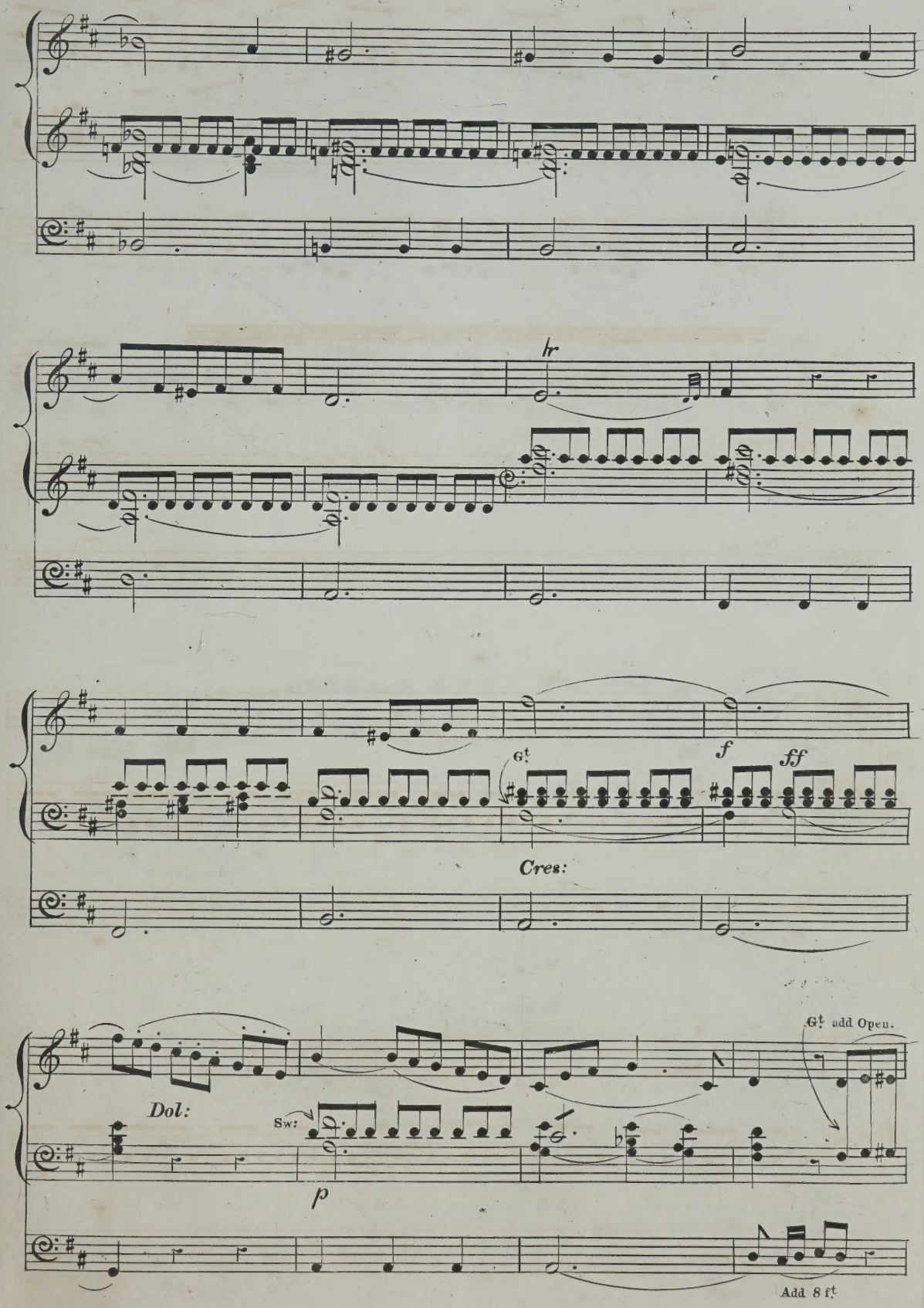
POCO ADAGIO FROM A SONATA. OP. 4.

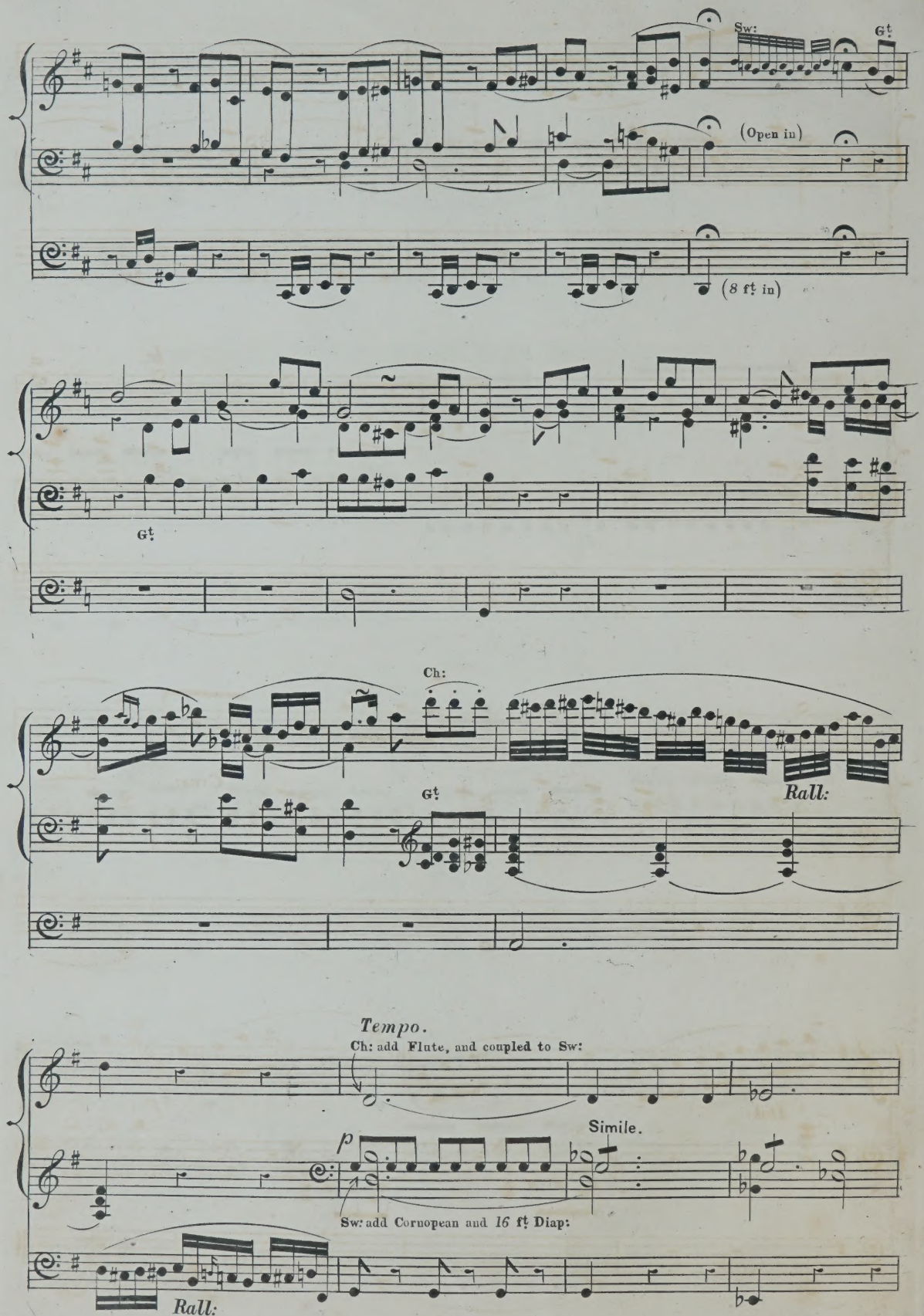
MENDELSSOHN.

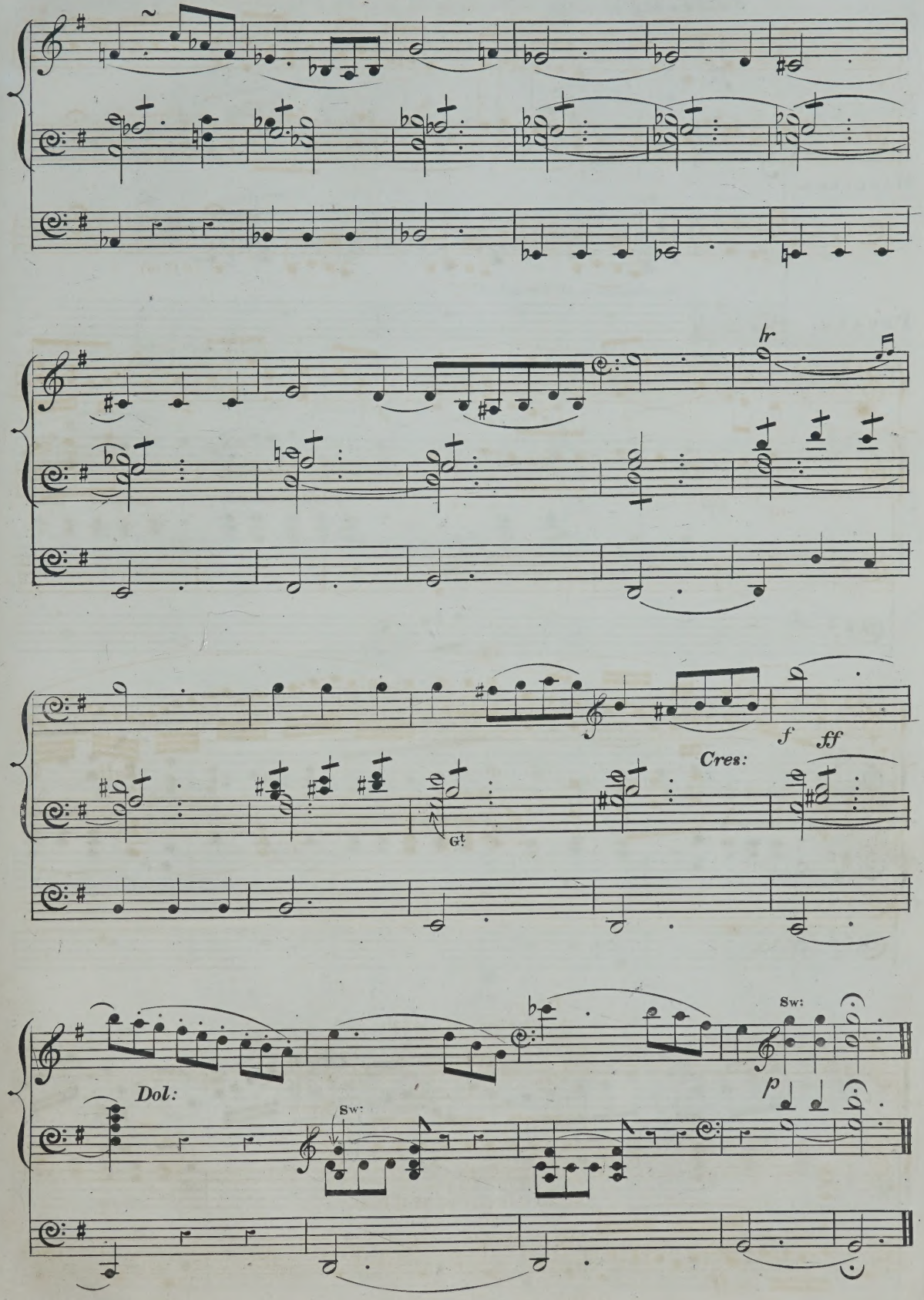
Arranged by J. Hiles.




Sw:
(Open in)
(8 ft in)
Ch: add Cremona.
Sw:


hr
Gt
f
ff
Cres:
Gt add Open.
Dol:
Sw:
p
Add 8 ft

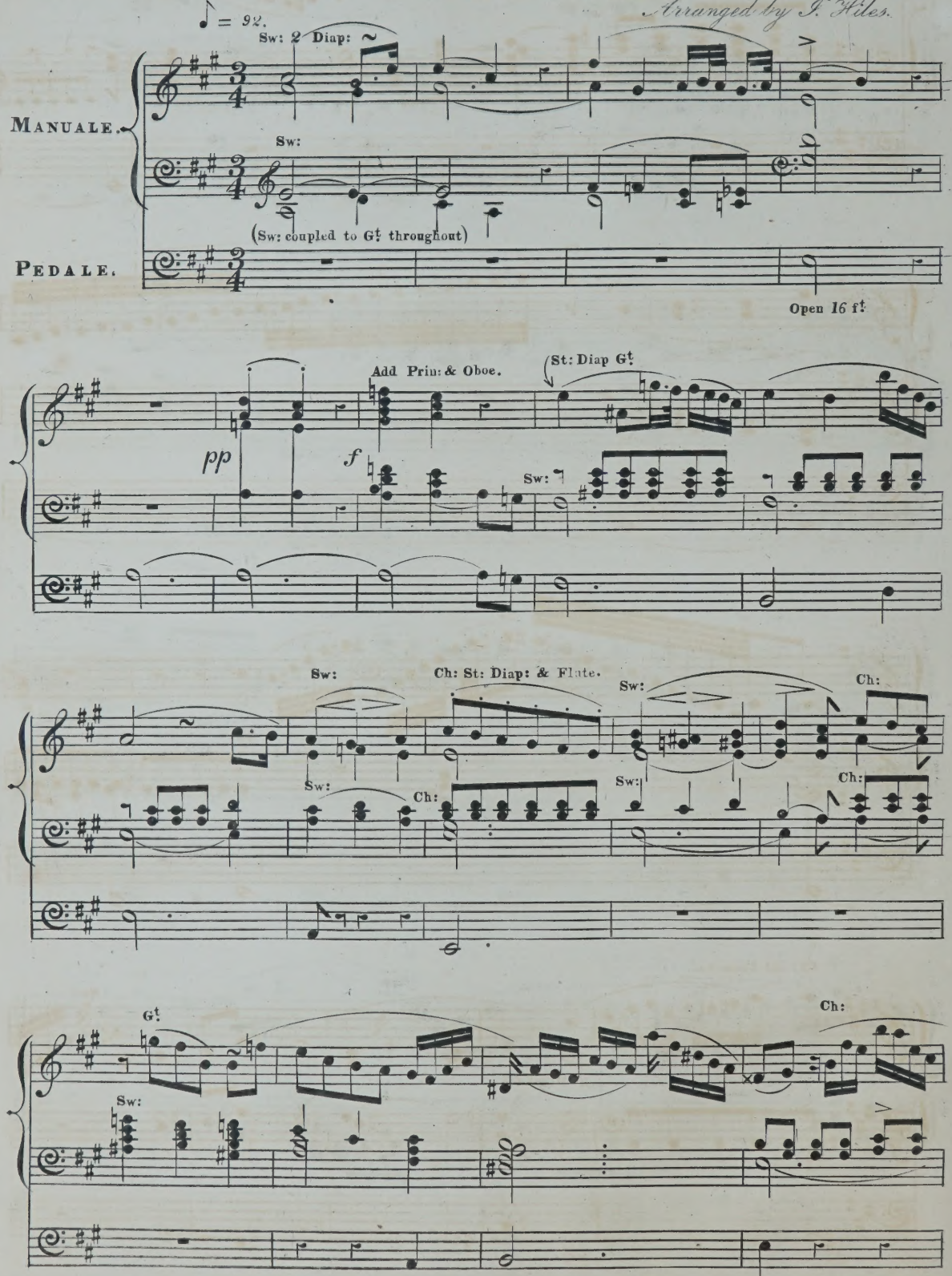

Sw:
Gt.
(Open in)
(8 ft. in)
Gt.
Ch:
Gt.
Rall:
Tempo.
Ch: add Flute, and coupled to Sw:
Simile.
p
Sw: add Cornopean and 16 ft. Diap:
Rall:

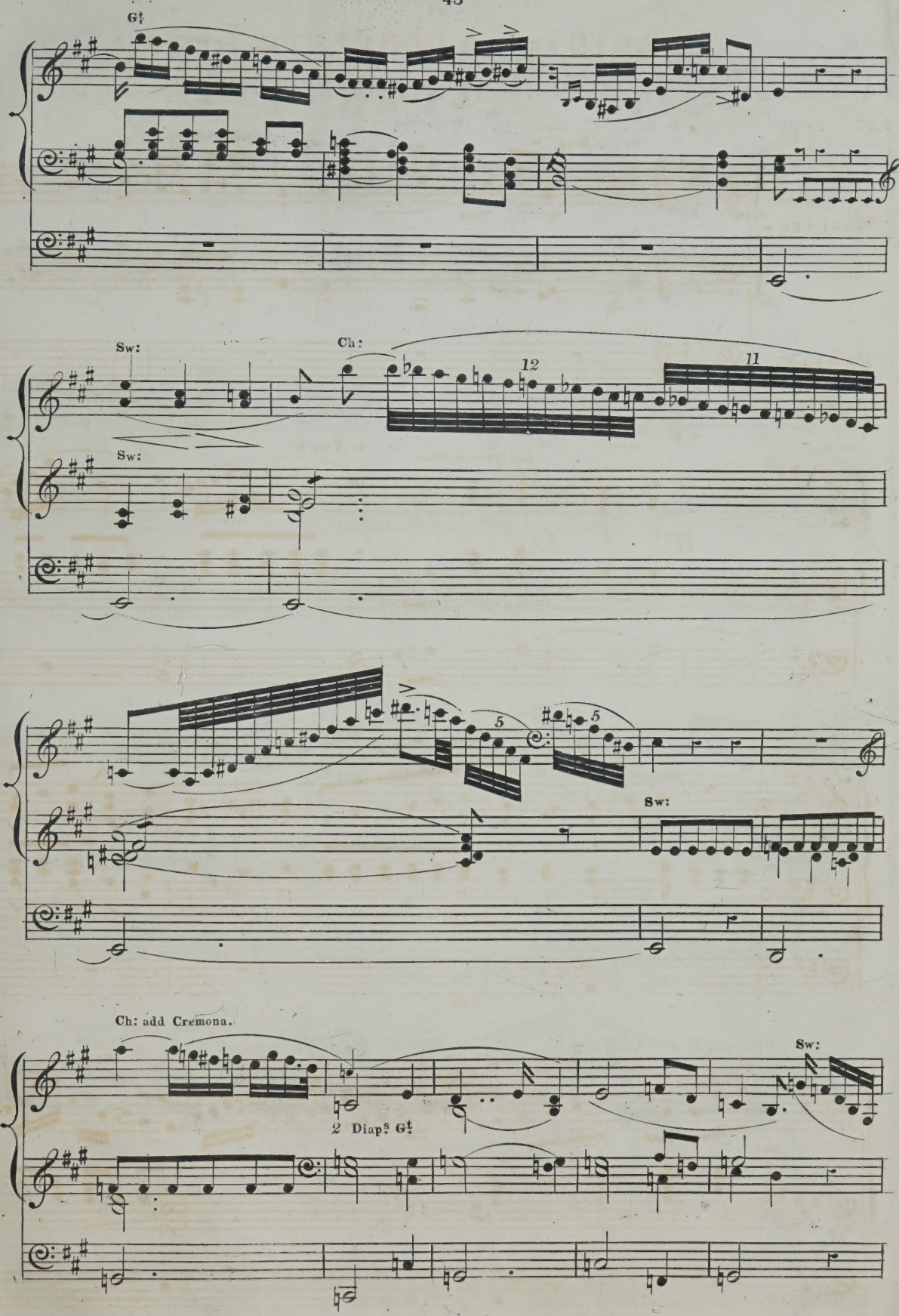

hr
f
ff
Cres:
Gt
Dol:
Sw:
Sw:
p

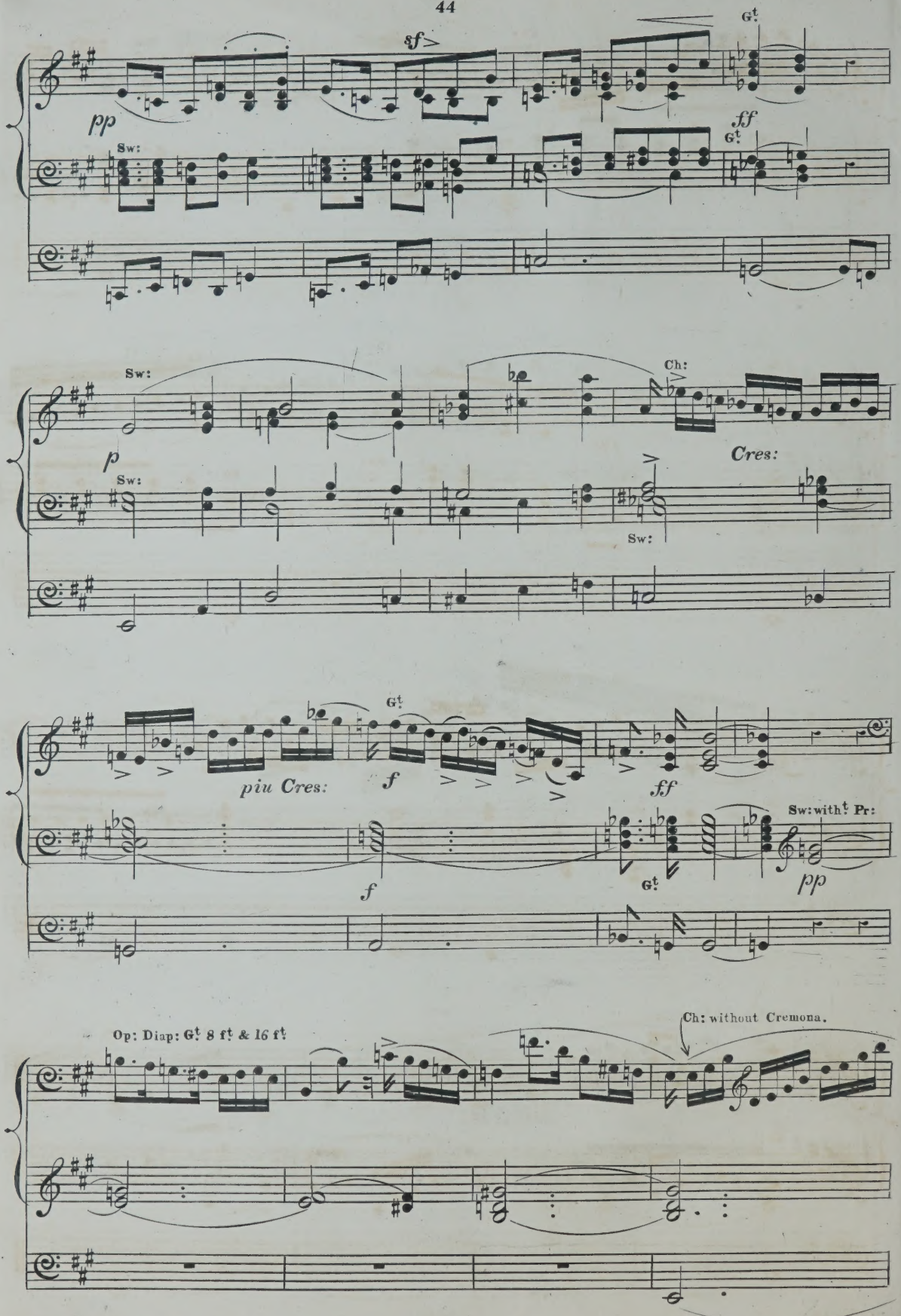
ADAGIO FROM A CONCERTO. OP. 32.

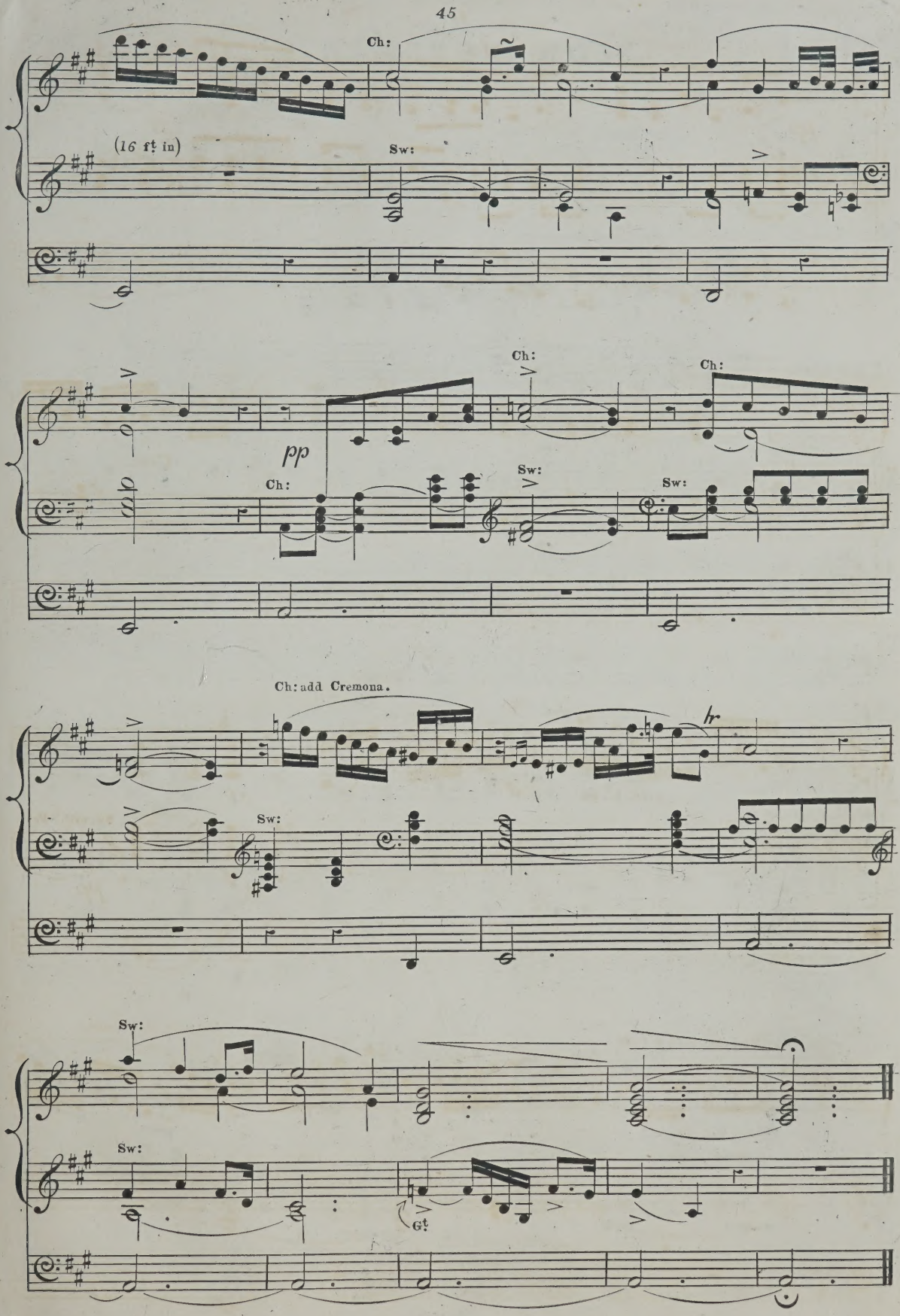
WEBER.

Arranged by T. Hiles.




Gt
Sw:
Ch:
12
11
Sw:
5
5
Sw:
Ch: add Cremona.
Sw:
2 Diapsn Gt


pp
sf
Gt
ff
Sw:
Gt
Sw:
p
Sw:
Ch:
Cres:
Sw:
piu Cres:
Gt
f
ff
f
Gt
Sw: with t Pr:
pp
Op: Diap: Gt 8 ft & 16 ft
Ch: without Cremona.

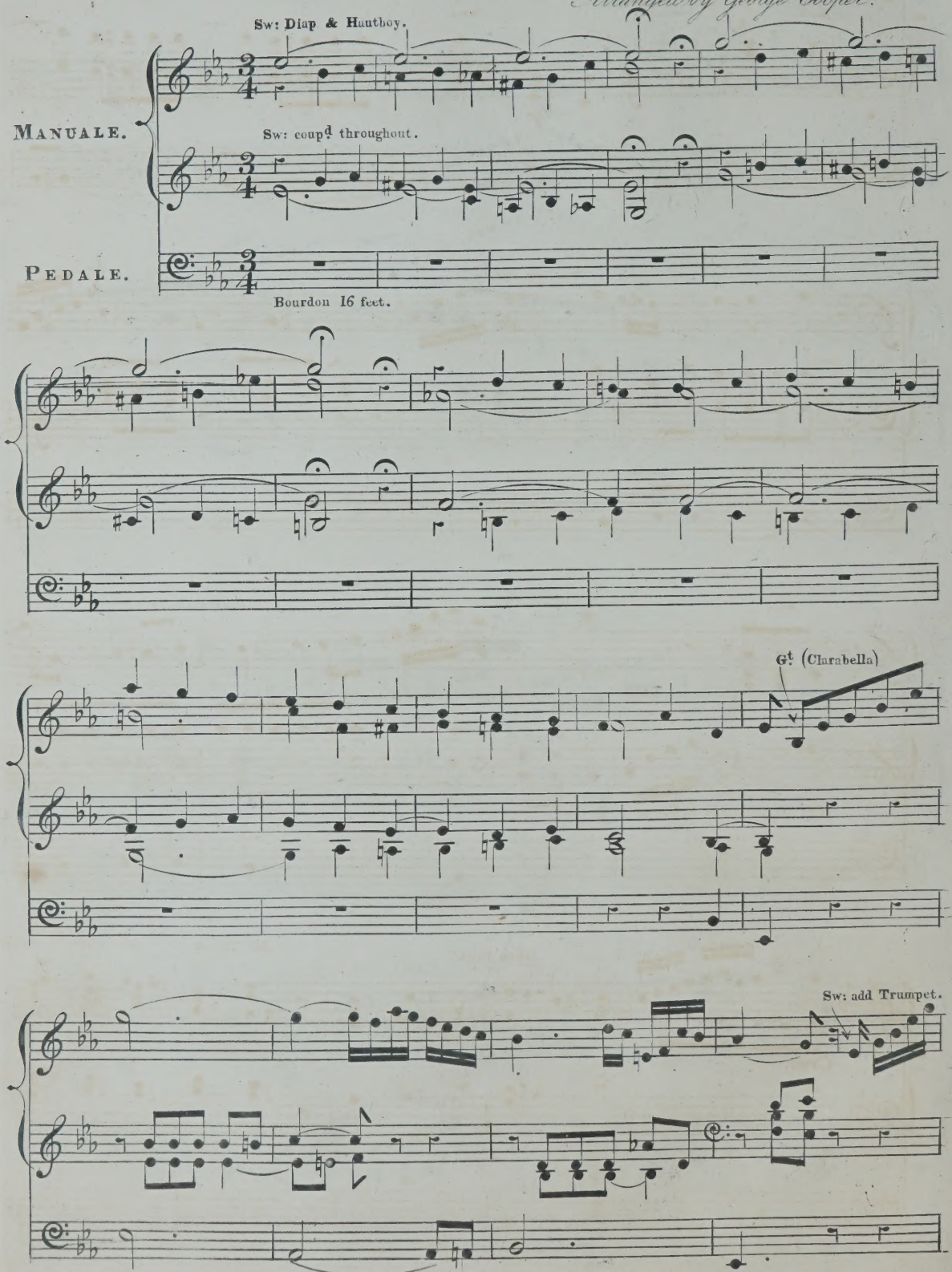

Ch:
(16 ft in)
Sw:
Ch:
Ch:
pp
Ch:
Sw:
Sw:
Ch: add Cremona.
hr
Sw:
Sw:
Sw:
Gt

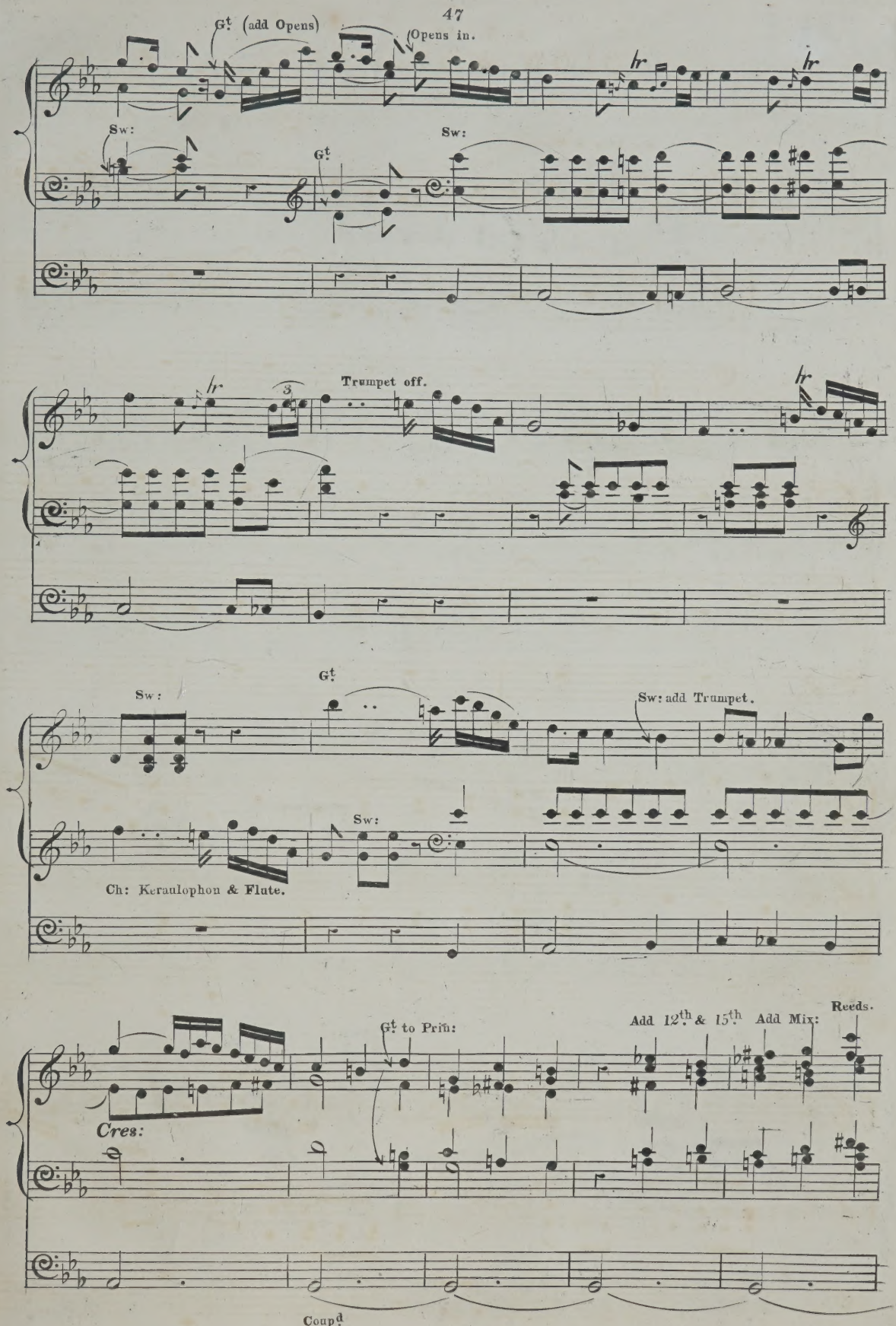
SLOW MOVEMENT.

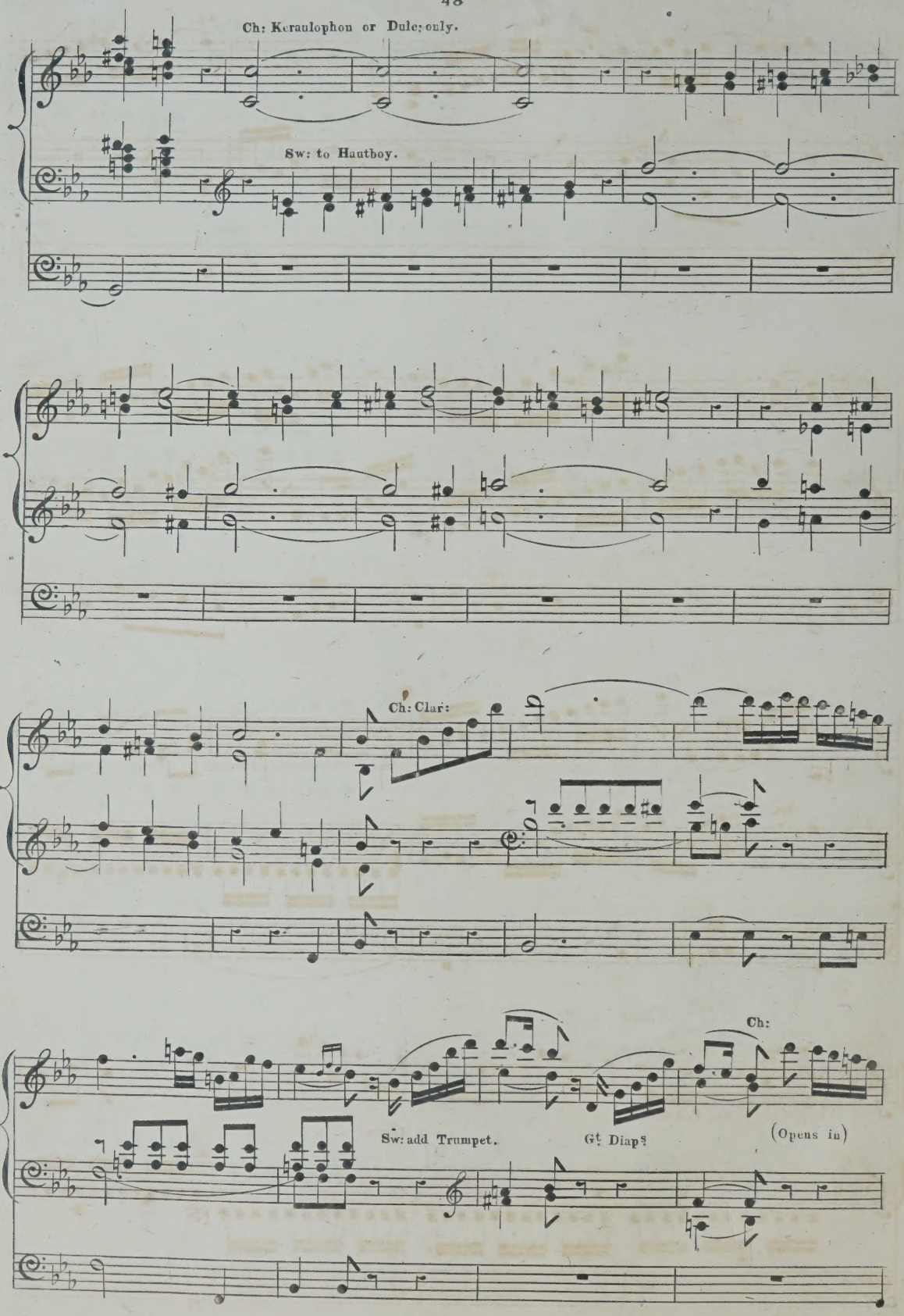
BY

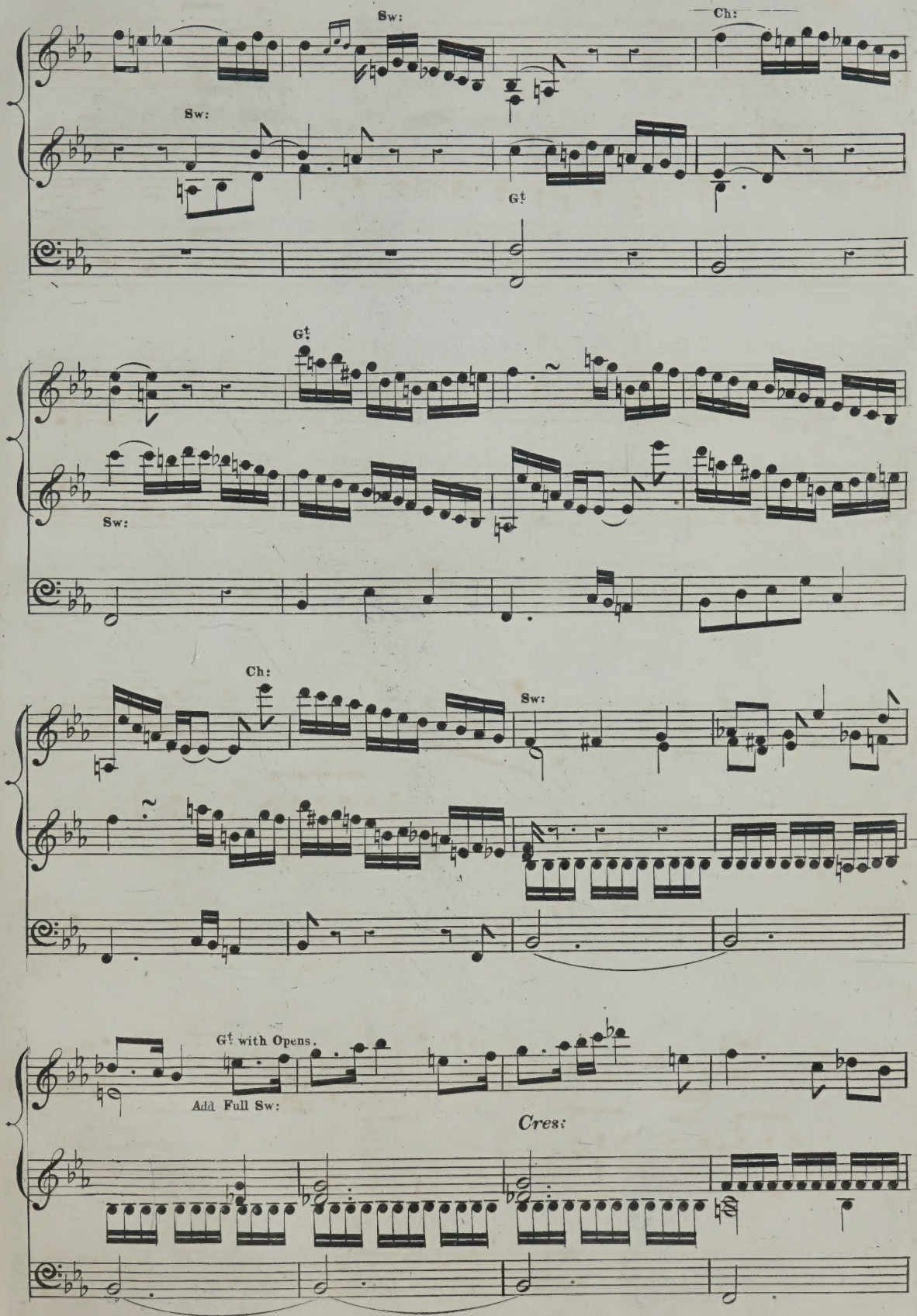
M. HAUPTMANN.

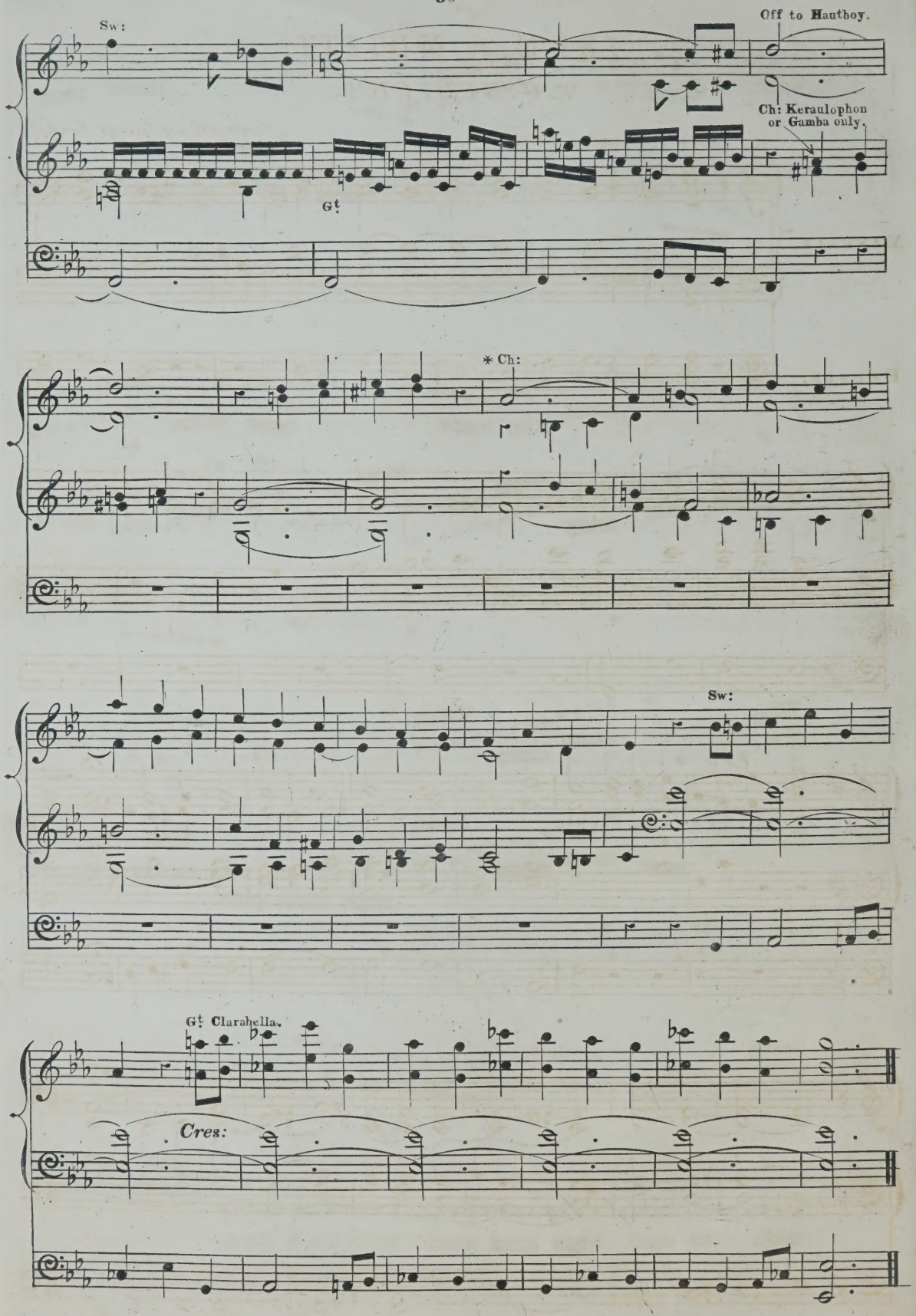
Arranged by George Cooper.




Gt. (add Opens)
(Opens in.
hr
Sw:
Gt.
Sw:
Trumpet off.
3
Gt.
Sw:
Sw: add Trumpet.
Sw:
Ch: Keraulophon & Flute.
Reeds.
Gt. to Prin:
Add 12th & 15th Add Mix:
Cres:
Coupd.


Ch: Keraulophon or Dulc: only.
Sw: to Hautboy.
Ch: Clar:
Ch:
Sw: add Trumpet.
Gt Diap?
(Opens in)


Sw:
Ch:
Sw:
Gt
Gt
Sw:
Ch:
Sw:
Gt with Opens.
Add Full Sw:
Cres:

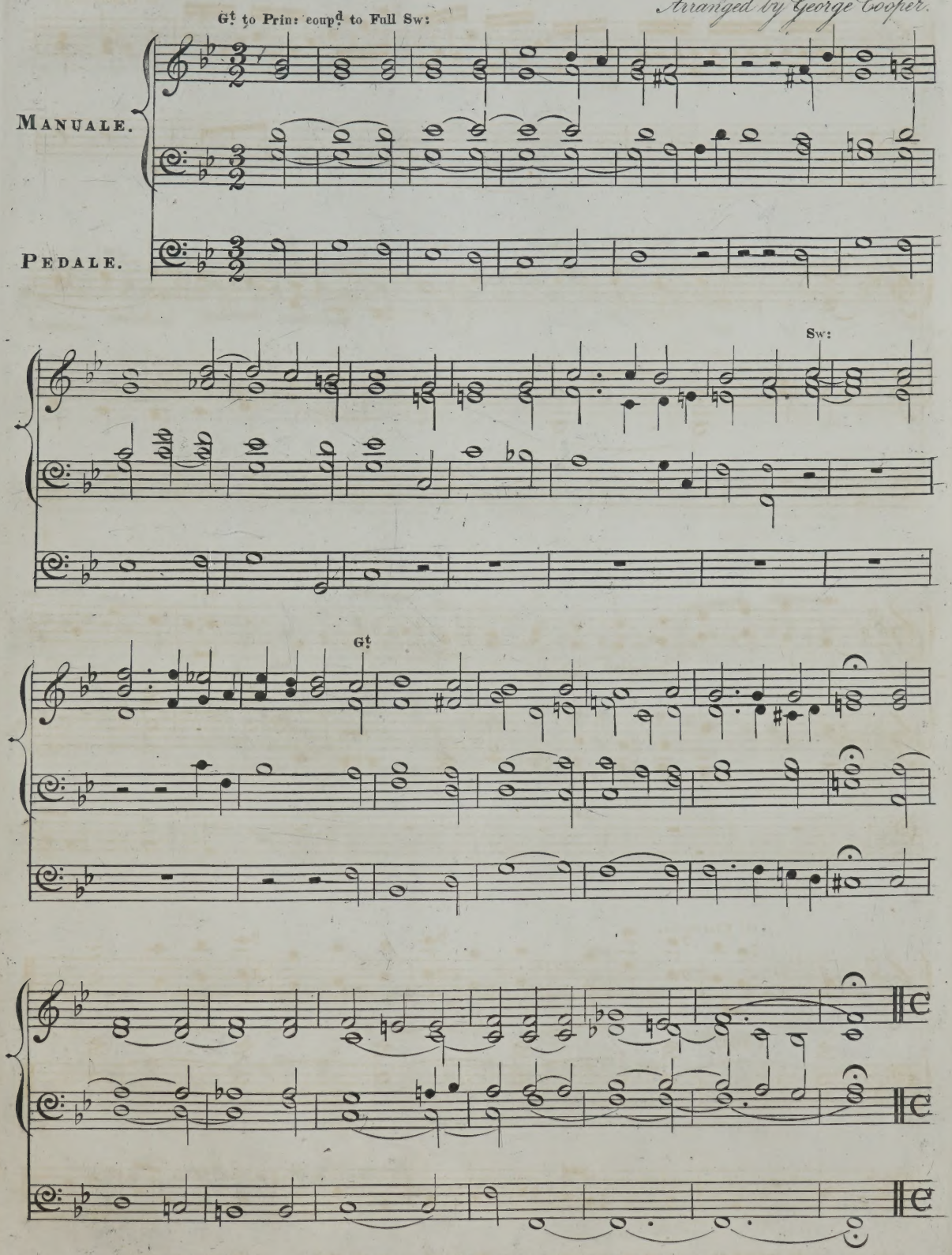


* Should this be beyond the reach of the Performer it can be played on one set of Keys as at the commencement.

FROM A MOTETT.

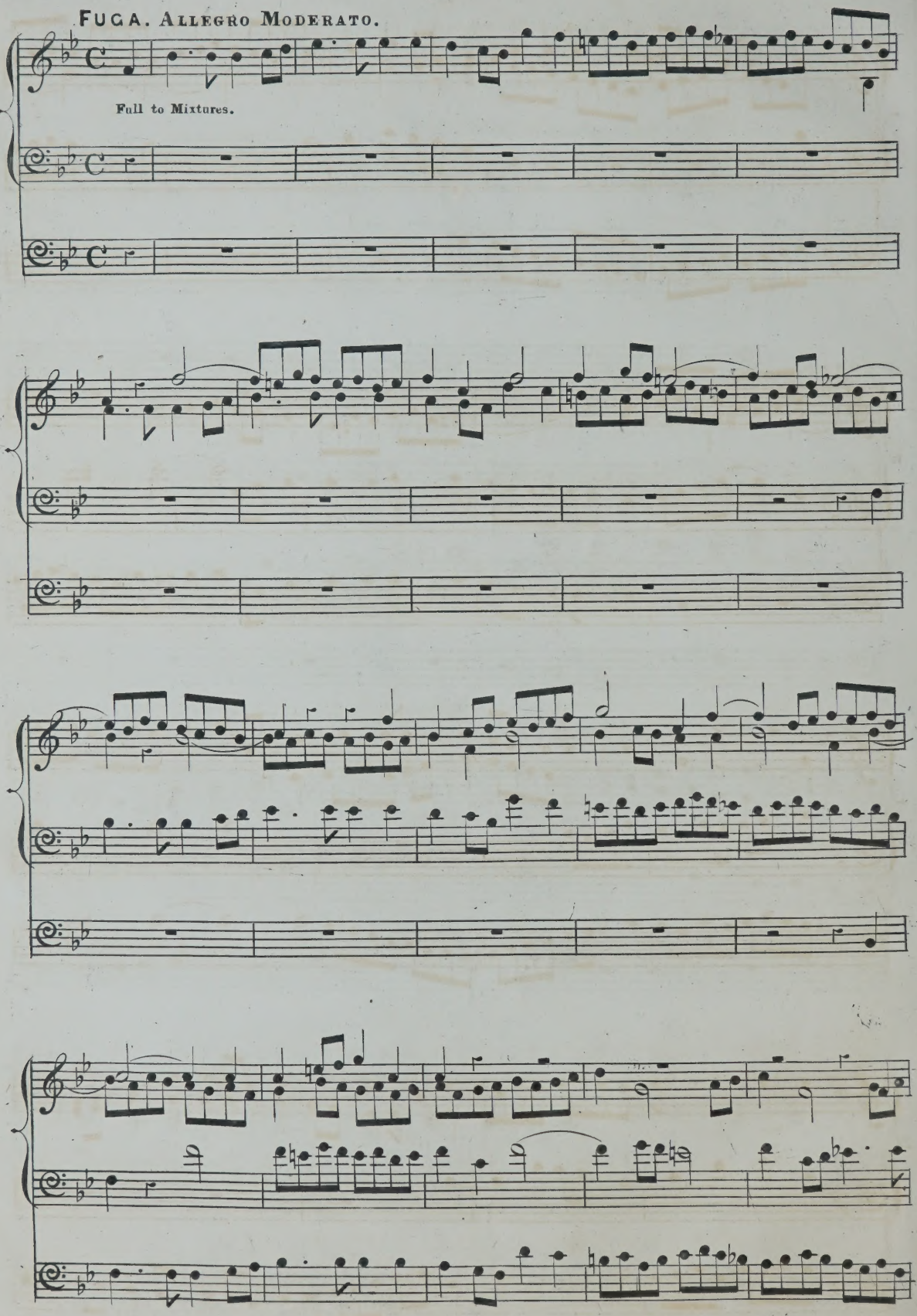
T. G. SCHICHT.

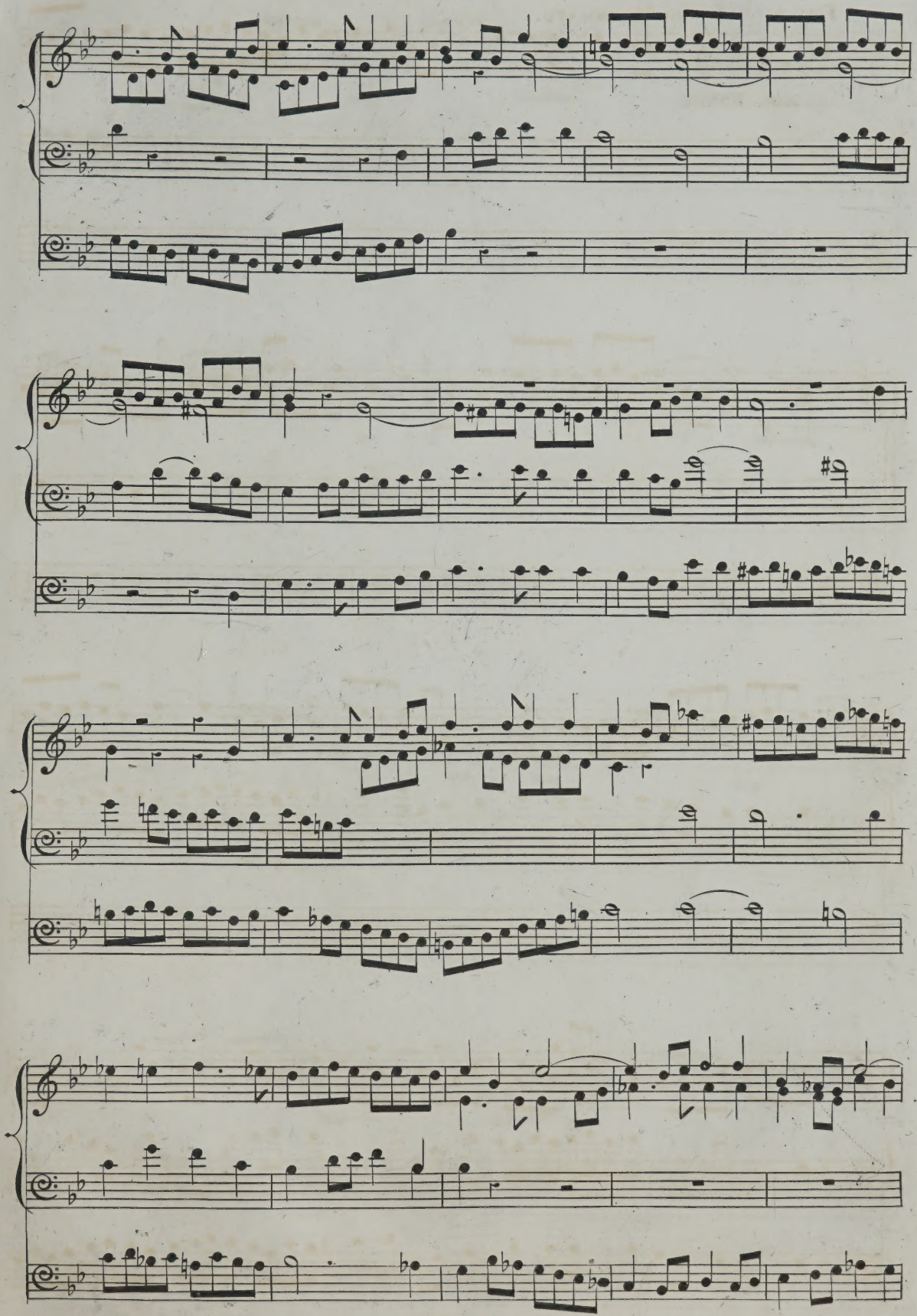
Arranged by George Cooper.

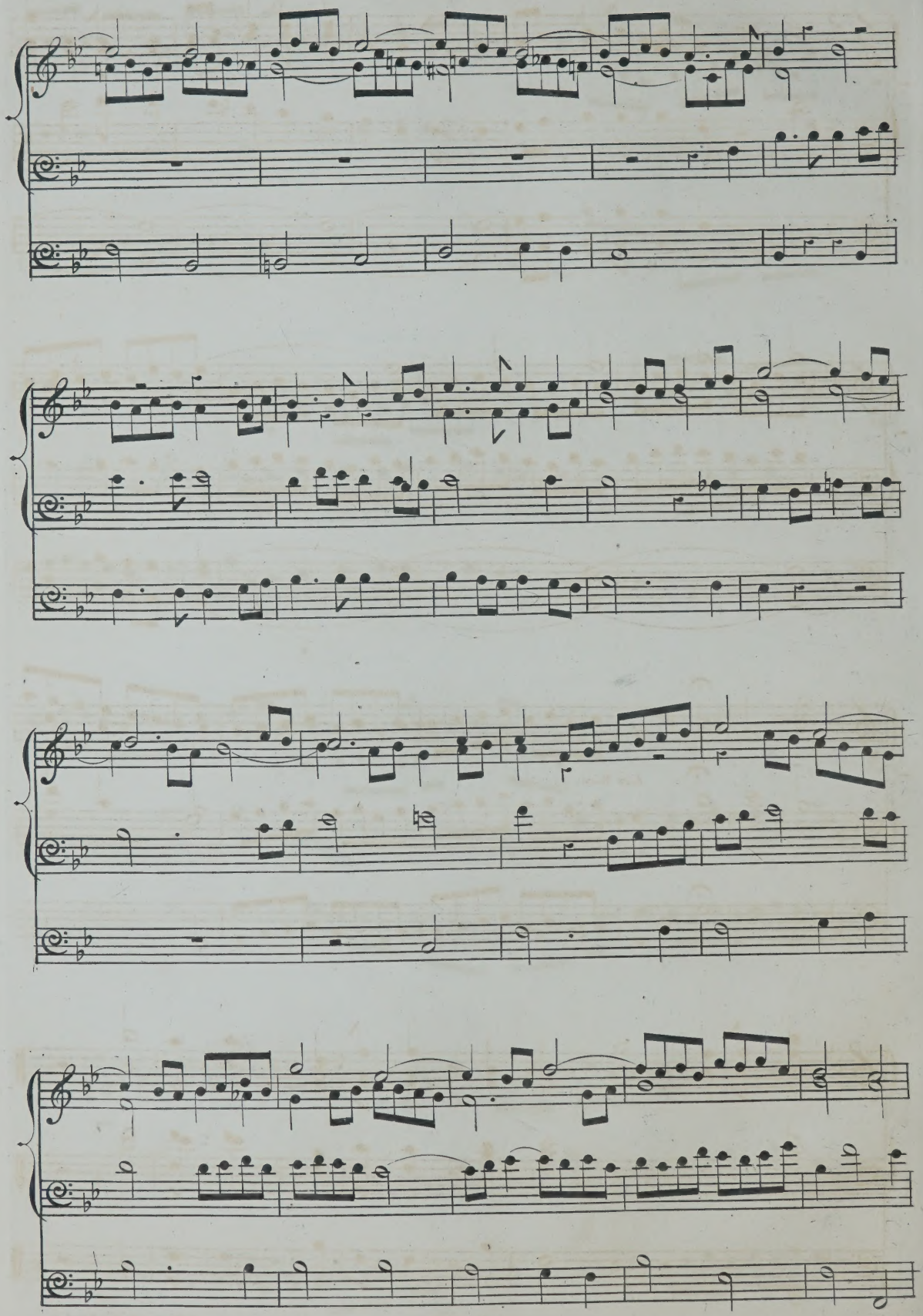


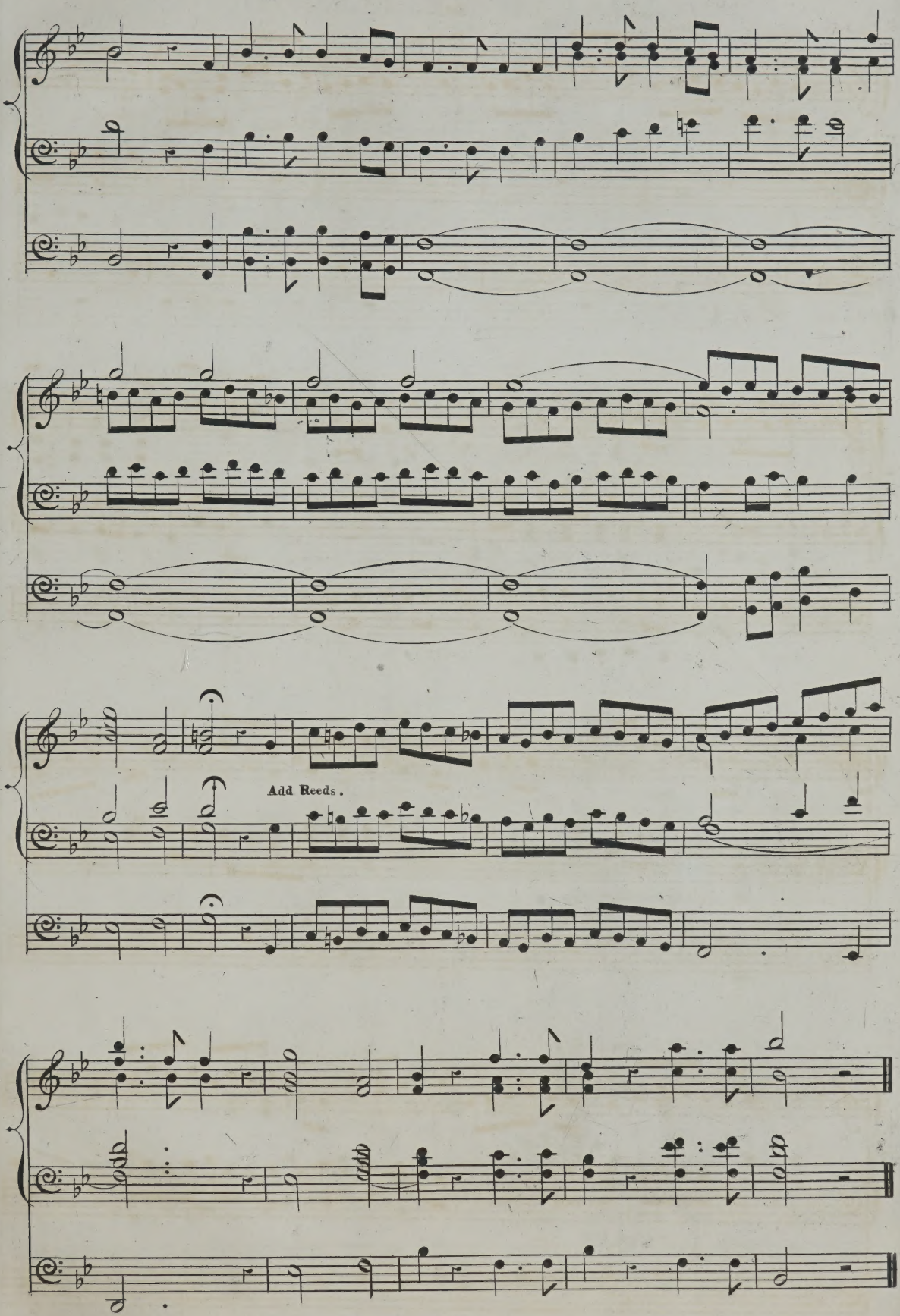
FUGA. ALLEGRO MODERATO.

Full to Mixtures.









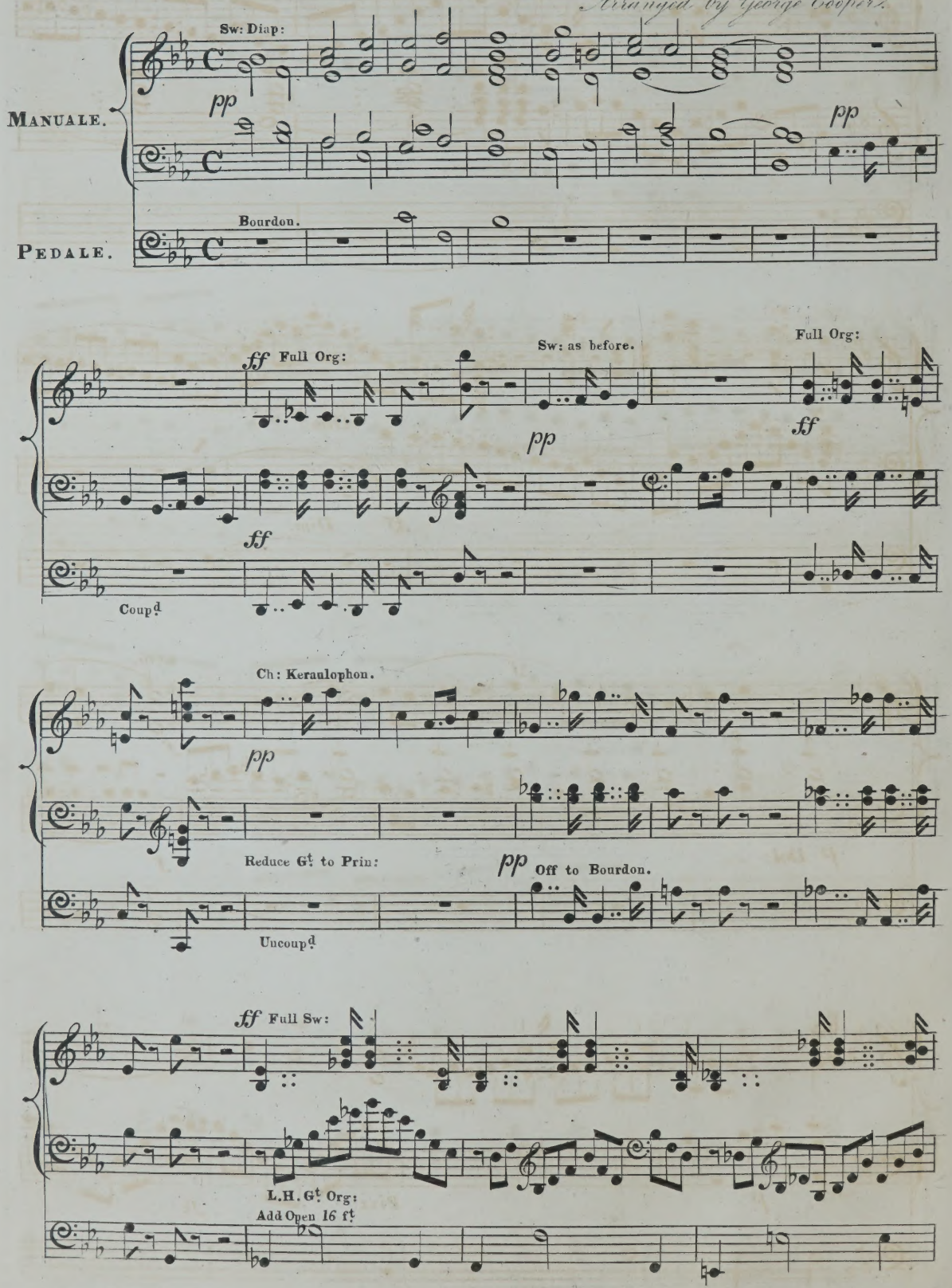
Addison & Cº London.

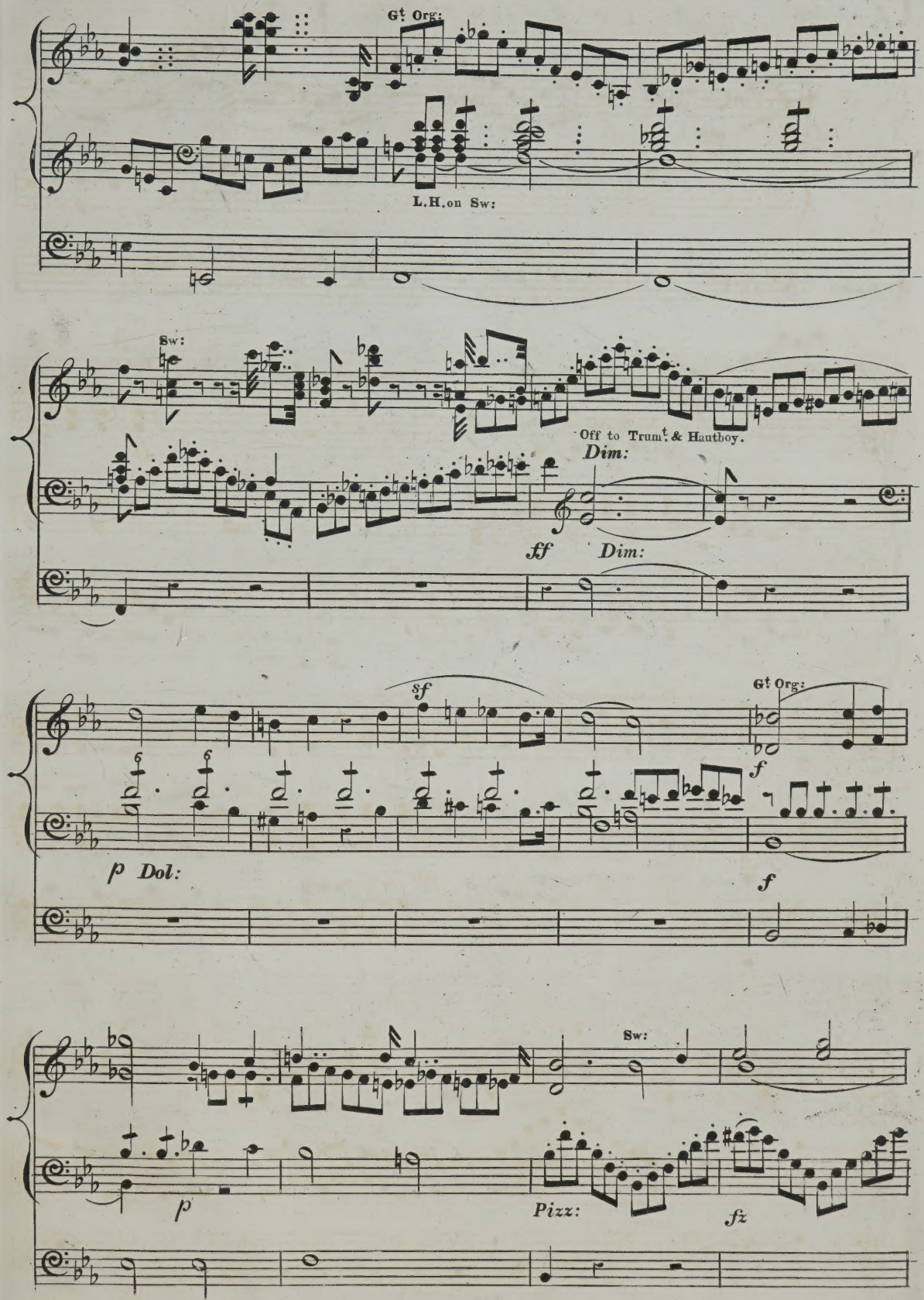
ADAGIO RELIGIOSO.

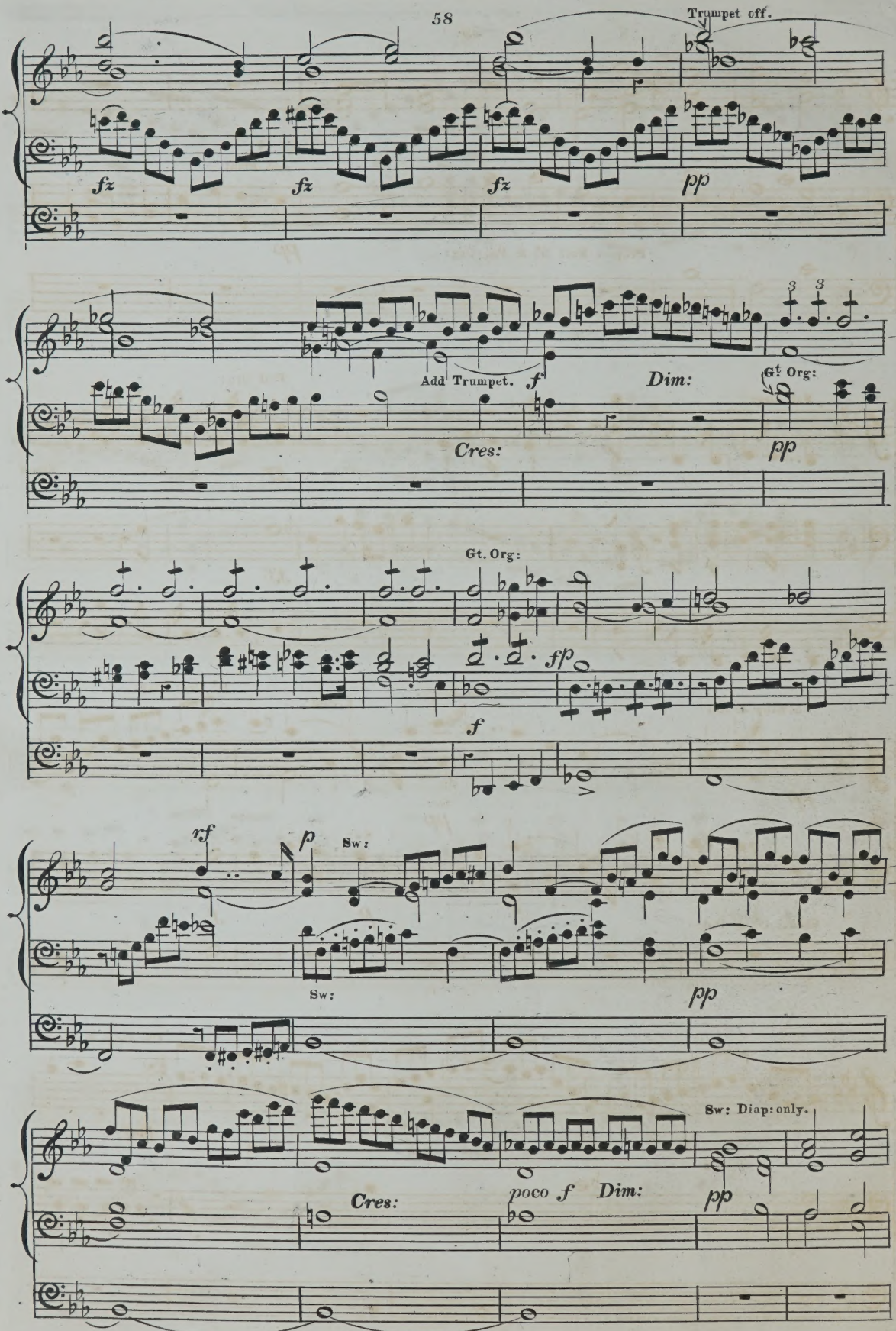
BY

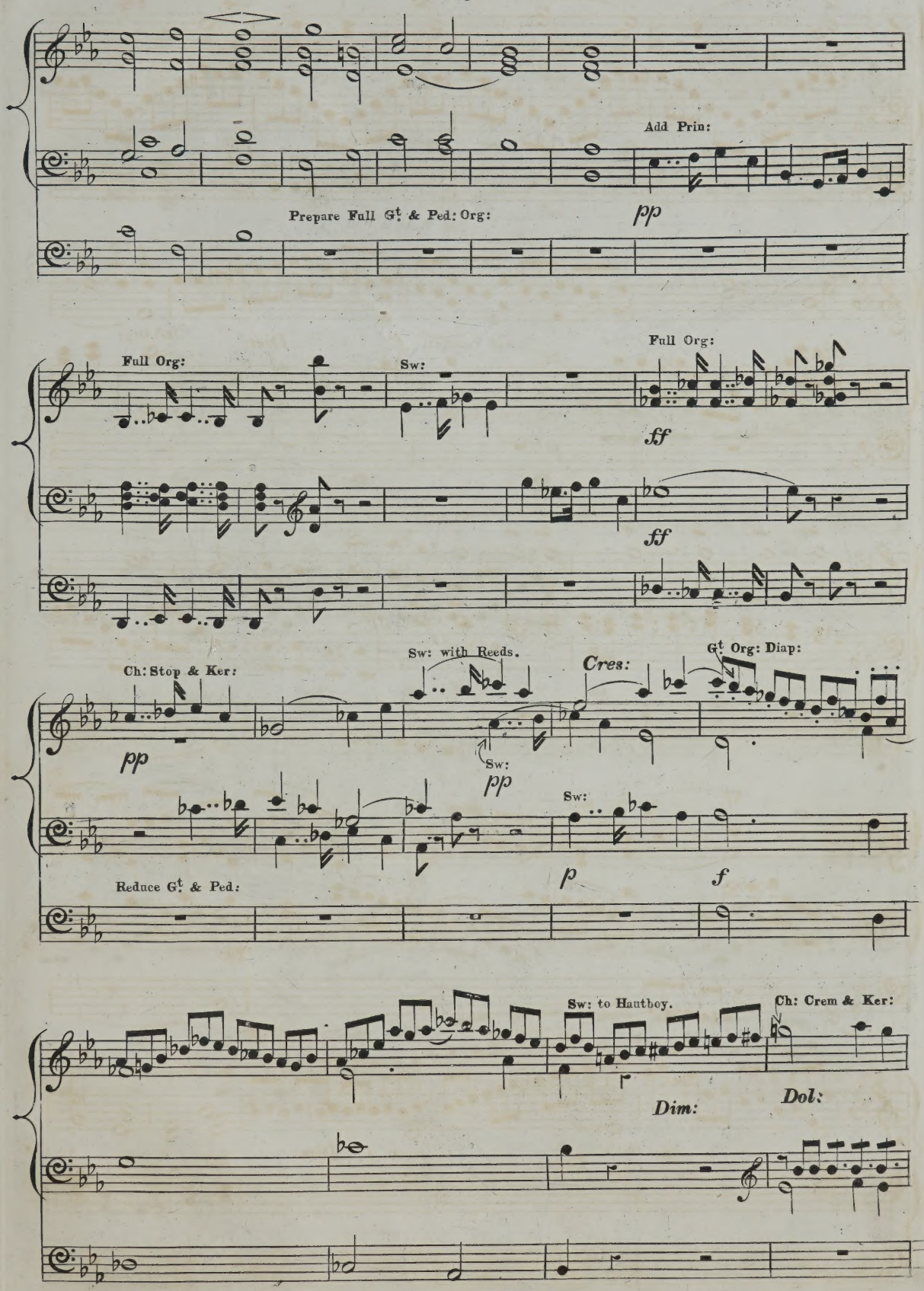
G. ONSLOW.

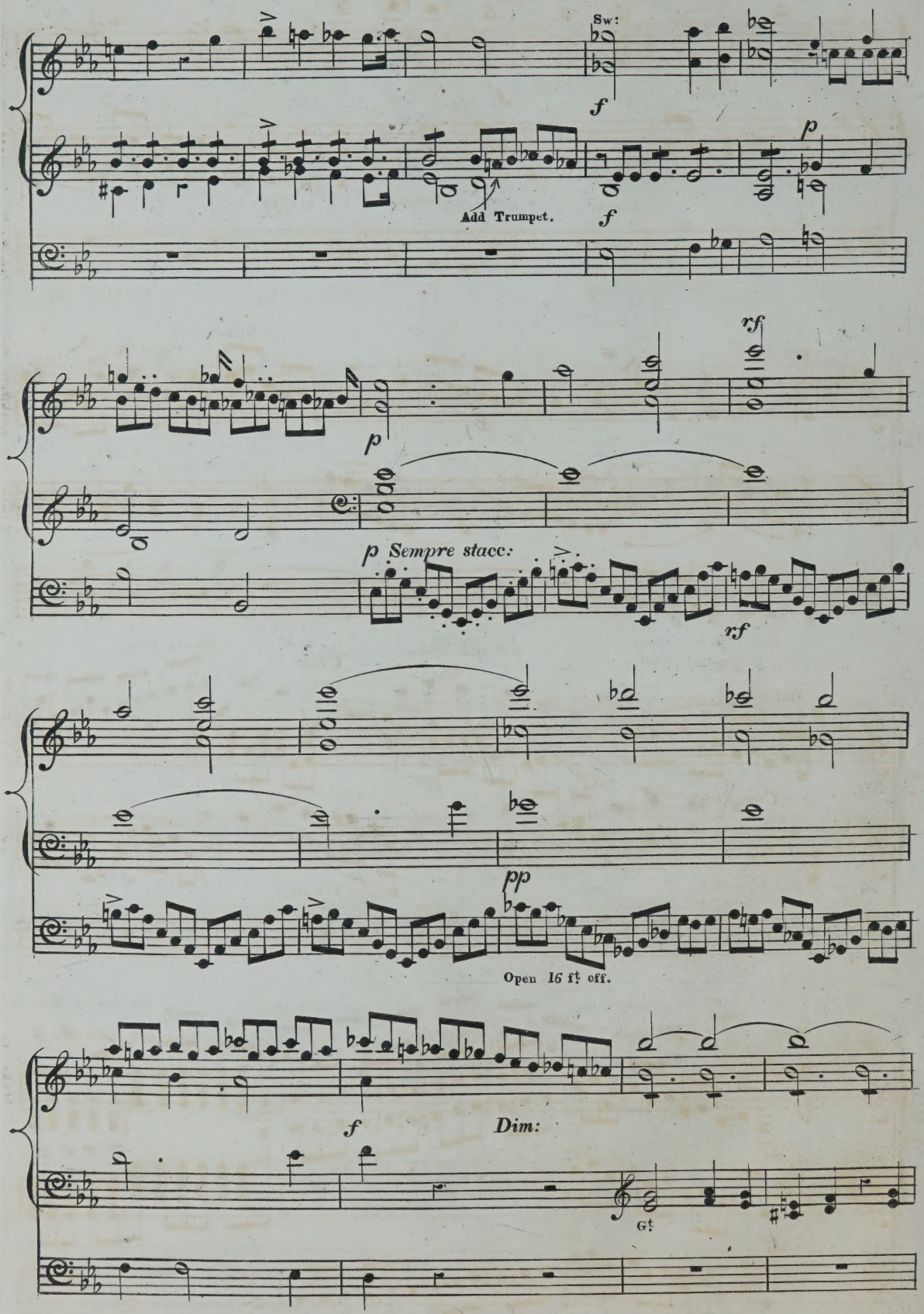
Arranged by George Cooper.

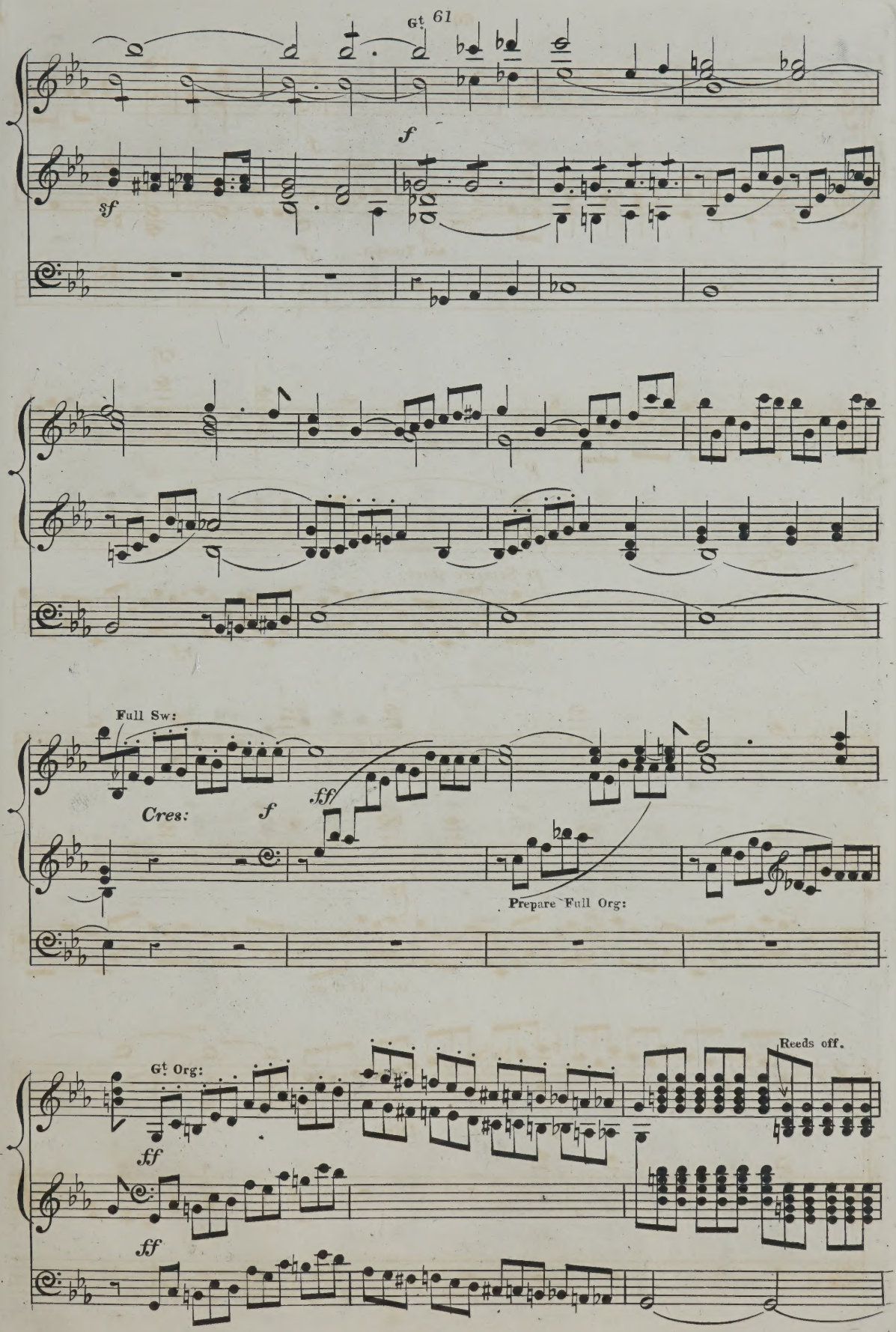


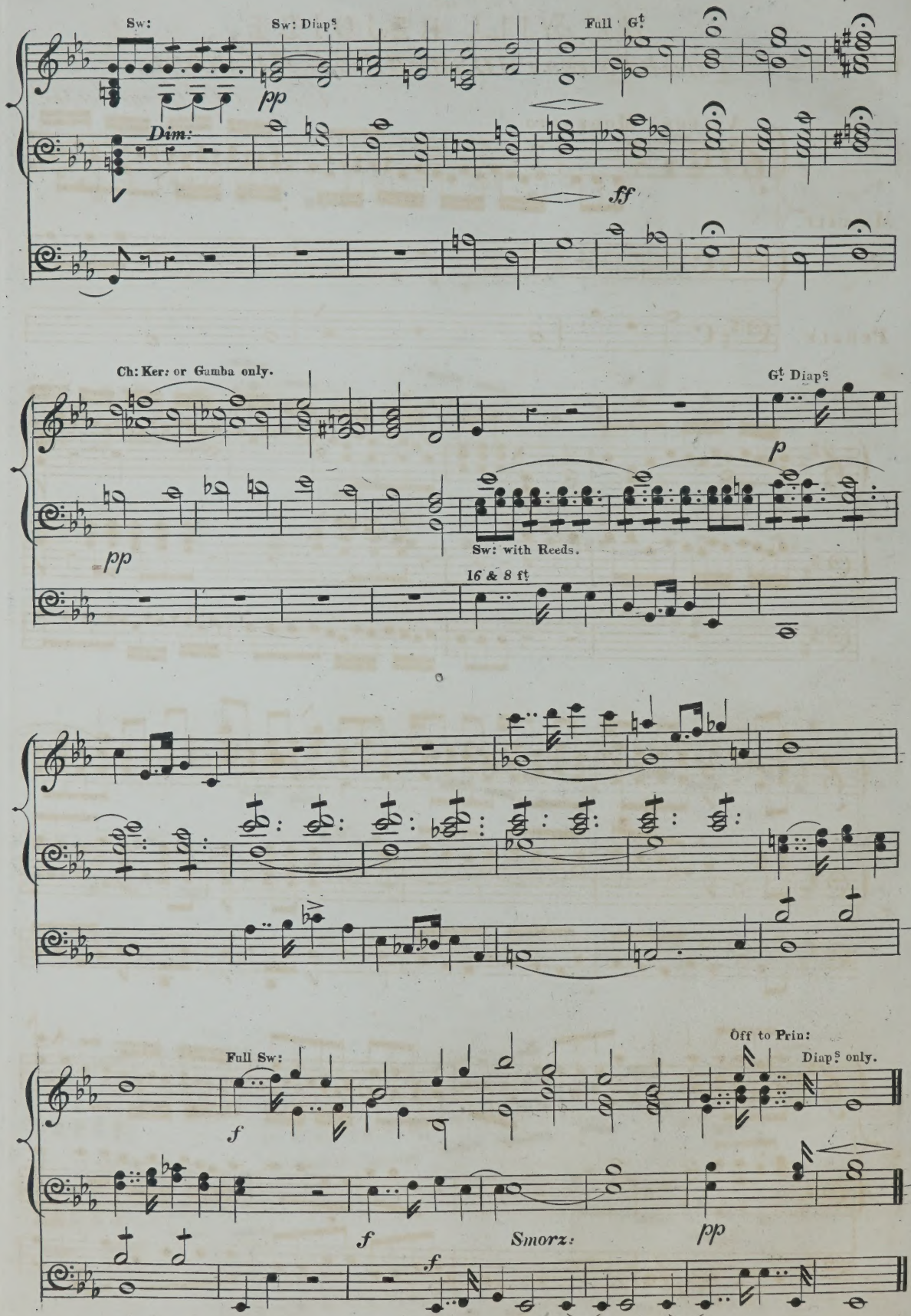

Gt Org:
L.H. on Sw:
Sw:
Off to Trumt & Hautboy.
Dim:
ff
Dim:
sf
Gt Org:
f
p Dol:
f
Sw:
p
Pizz:
fz


Trumpet off.
fz
fz
fz
pp
Add Trumpet.
f
Dim:
Gt. Org:
Cres:
pp
Gt. Org:
fp
f
rf
p
Sw:
Sw:
pp
Sw: Diap: only.
Cres:
poco f
Dim:
pp


Add Prin:
Prepare Full Gt & Ped: Org:
pp
Full Org:
Sw:
Full Org:
ff
ff
Ch: Stop & Ker:
pp
Sw: with Reeds.
Cres:
Gt Org: Diap:
Sw:
pp
Sw:
p
f
Reduce Gt & Ped:
Sw: to Hautboy.
Ch: Crem & Ker:
Dim:
Dol:


Sw:
f
p
Add Trumpet.
f
rf
p
p Sempre stacc:
rf
pp
Open 16 ft. off.
f
Dim:
G♯

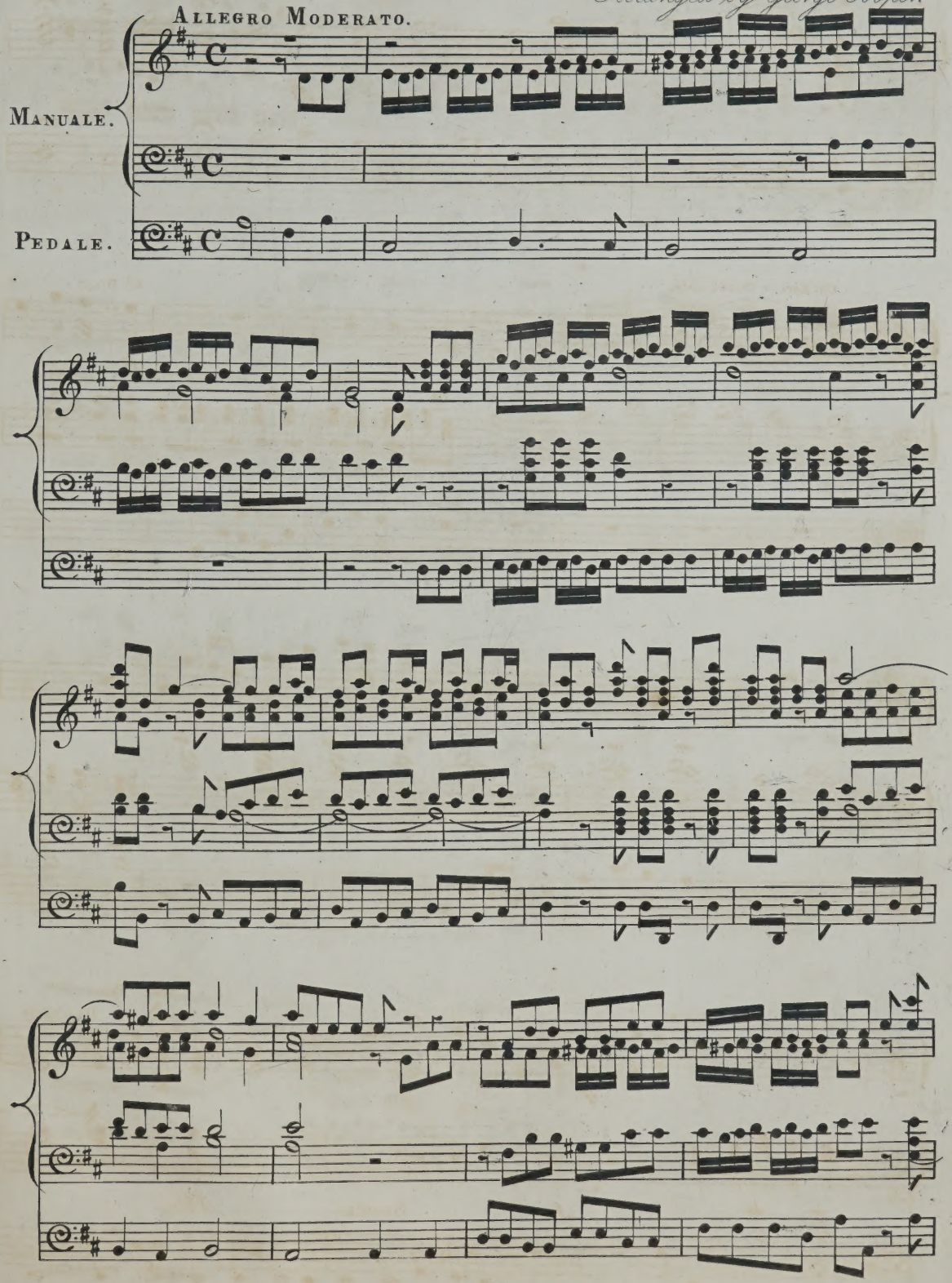

Gt 61
f
sf
Full Sw:
Cres:
f
ff
Prepare Full Org:
Gt Org:
ff
ff
Reeds off.

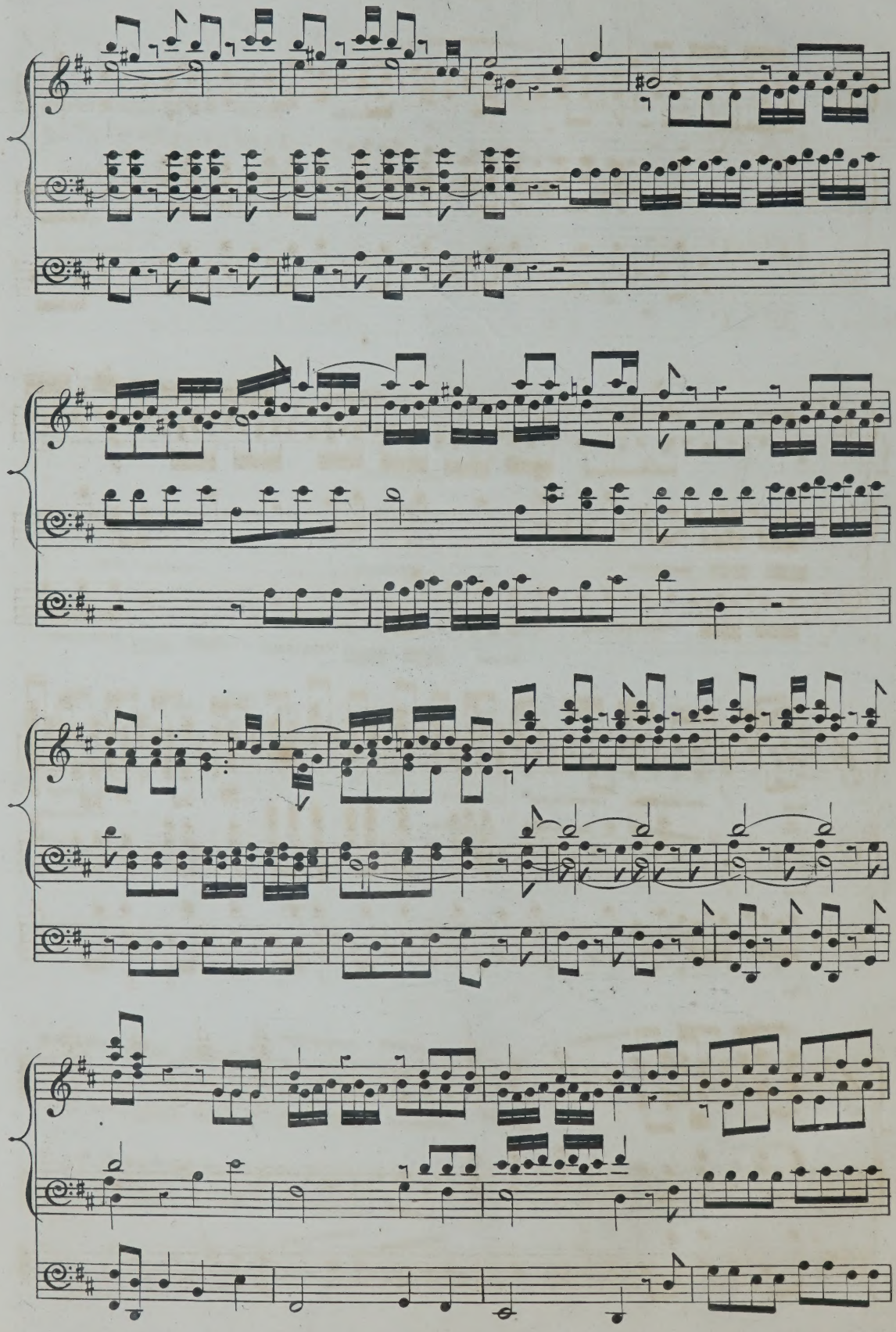

Sw:
Sw: Diap^{s}
Full G^{t}
pp
Dim:
ff
Ch: Ker: or Gamba only.
G^{t} Diap^{s}
p
pp
Sw: with Reeds.
16 & 8 ft
Full Sw:
Off to Prin:
Diap^{s} only.
f
f
Smorz:
pp
f

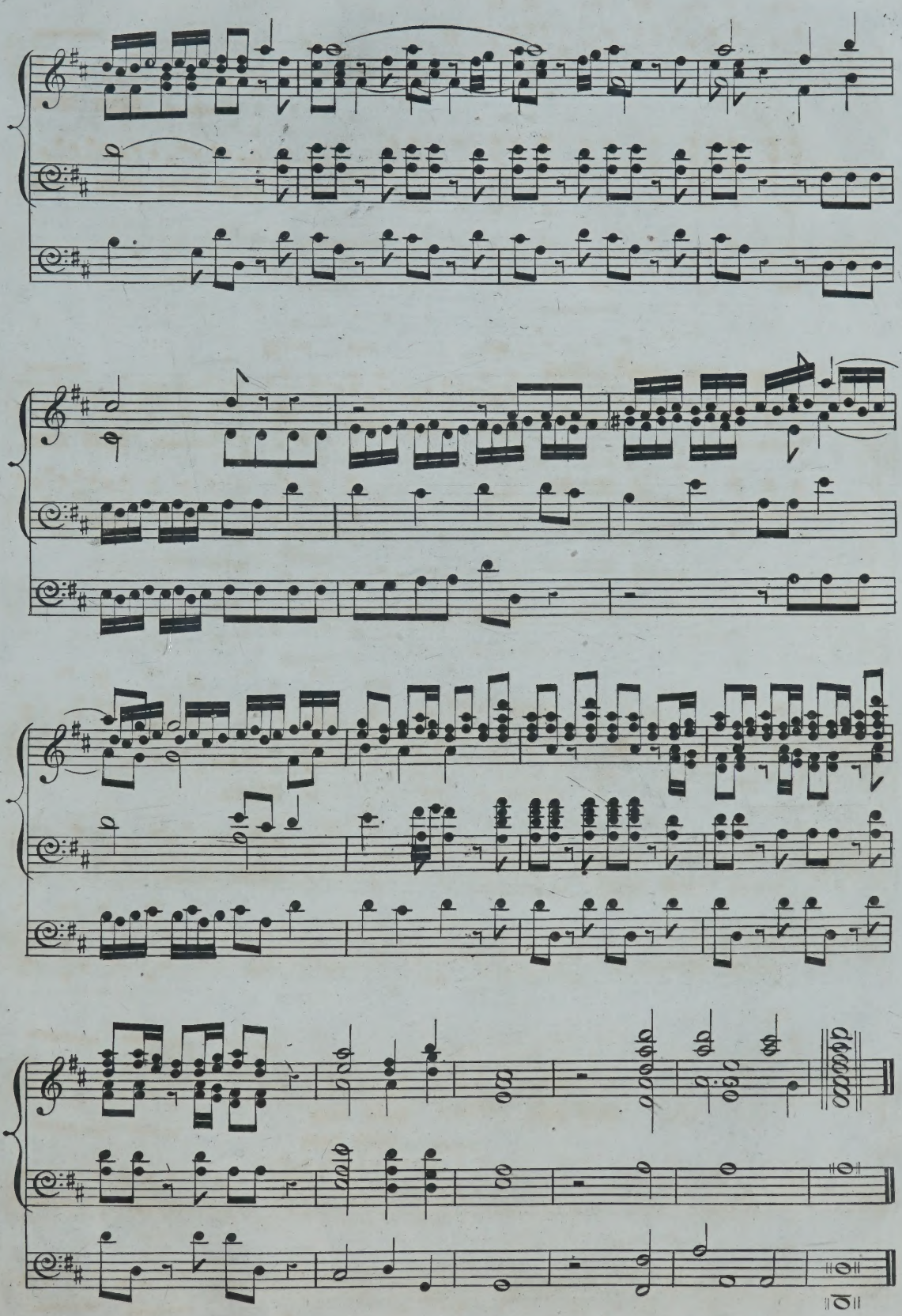
WE WILL REJOICE.

CHORUS FROM "JOSEPH," BY G. F. HANDEL.

Arranged by George Cooper.



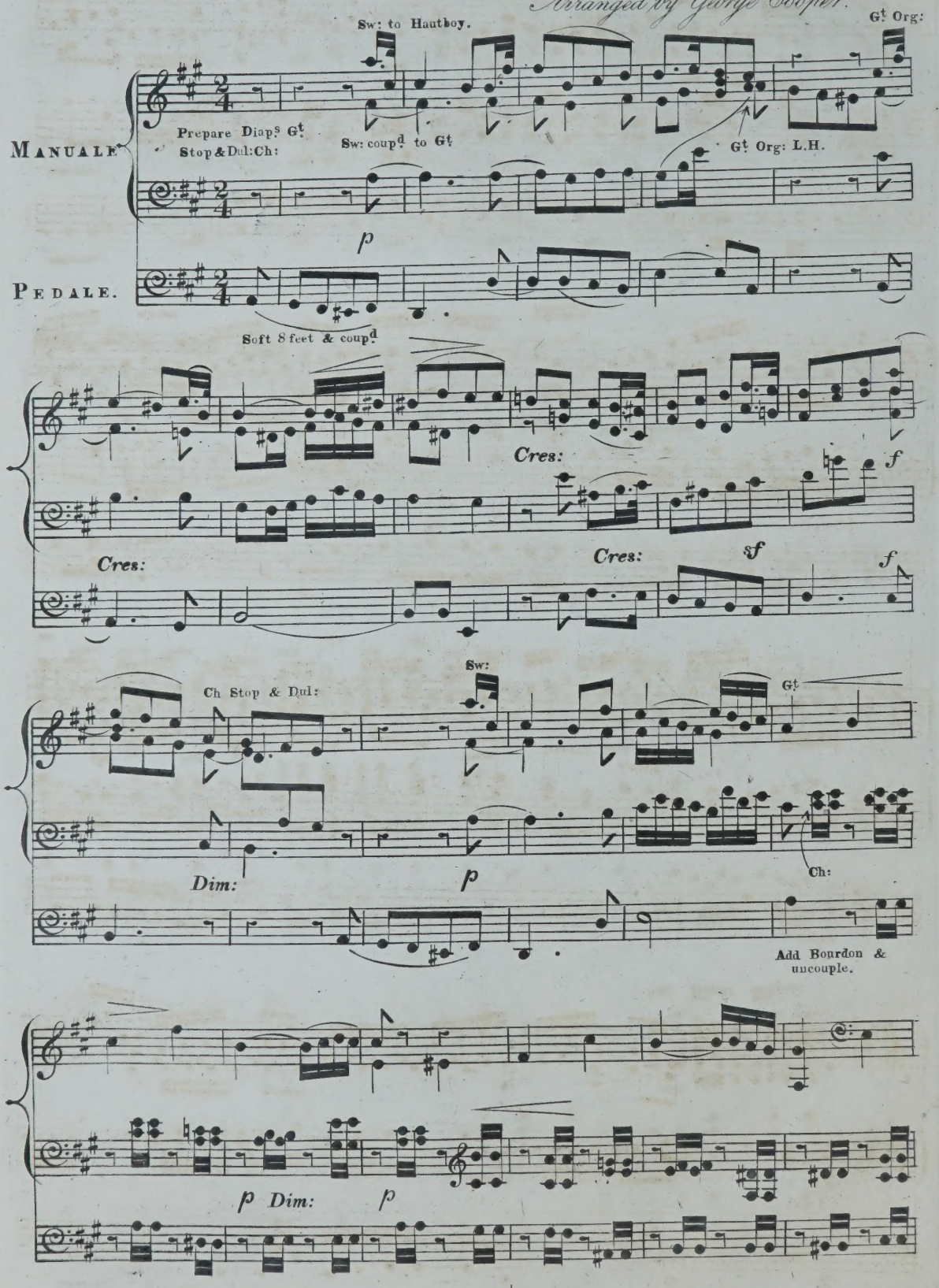




ADAGIO FROM THE SIXTH QUARTETT.

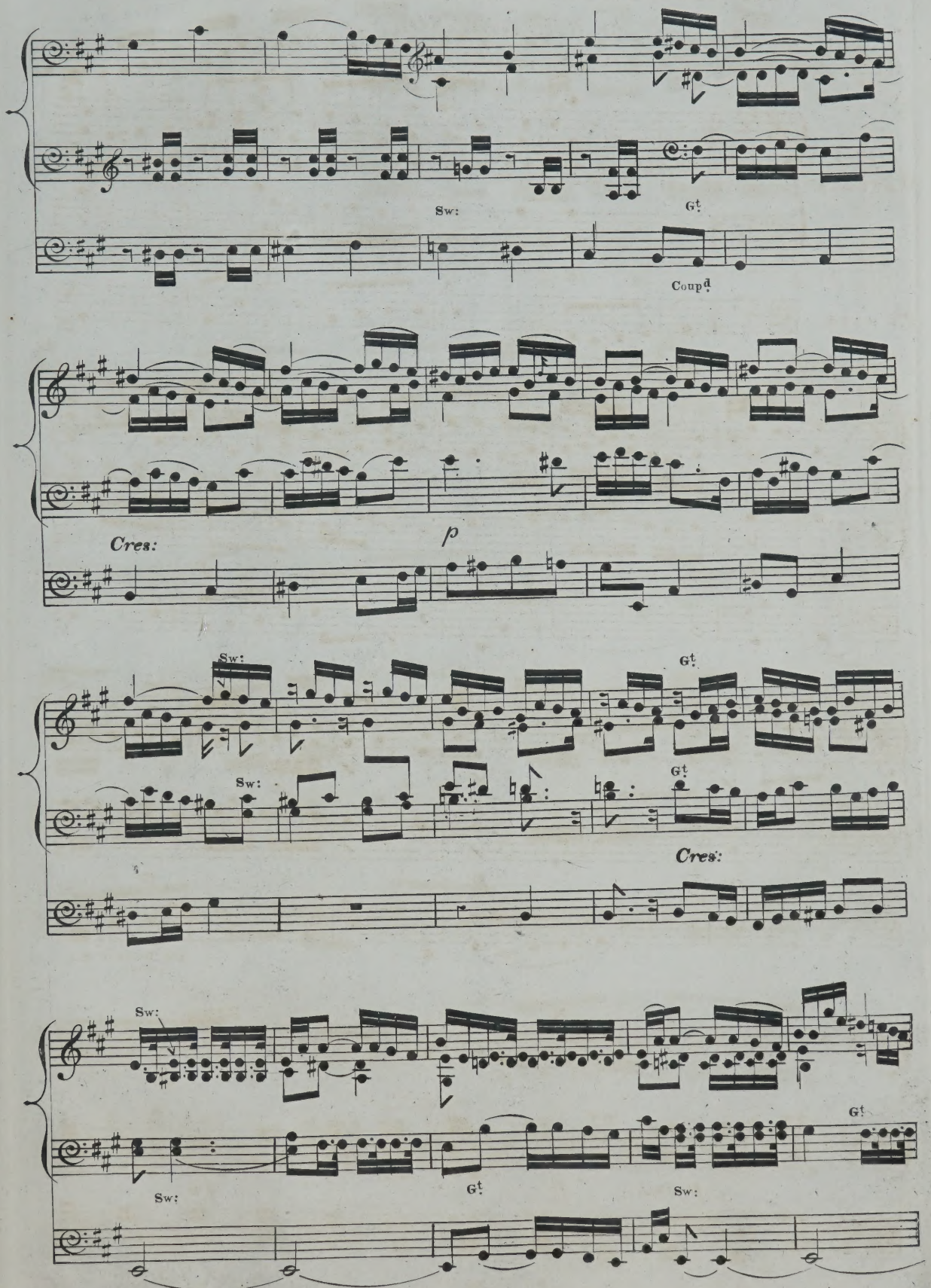
BY MENDELSSOHN.

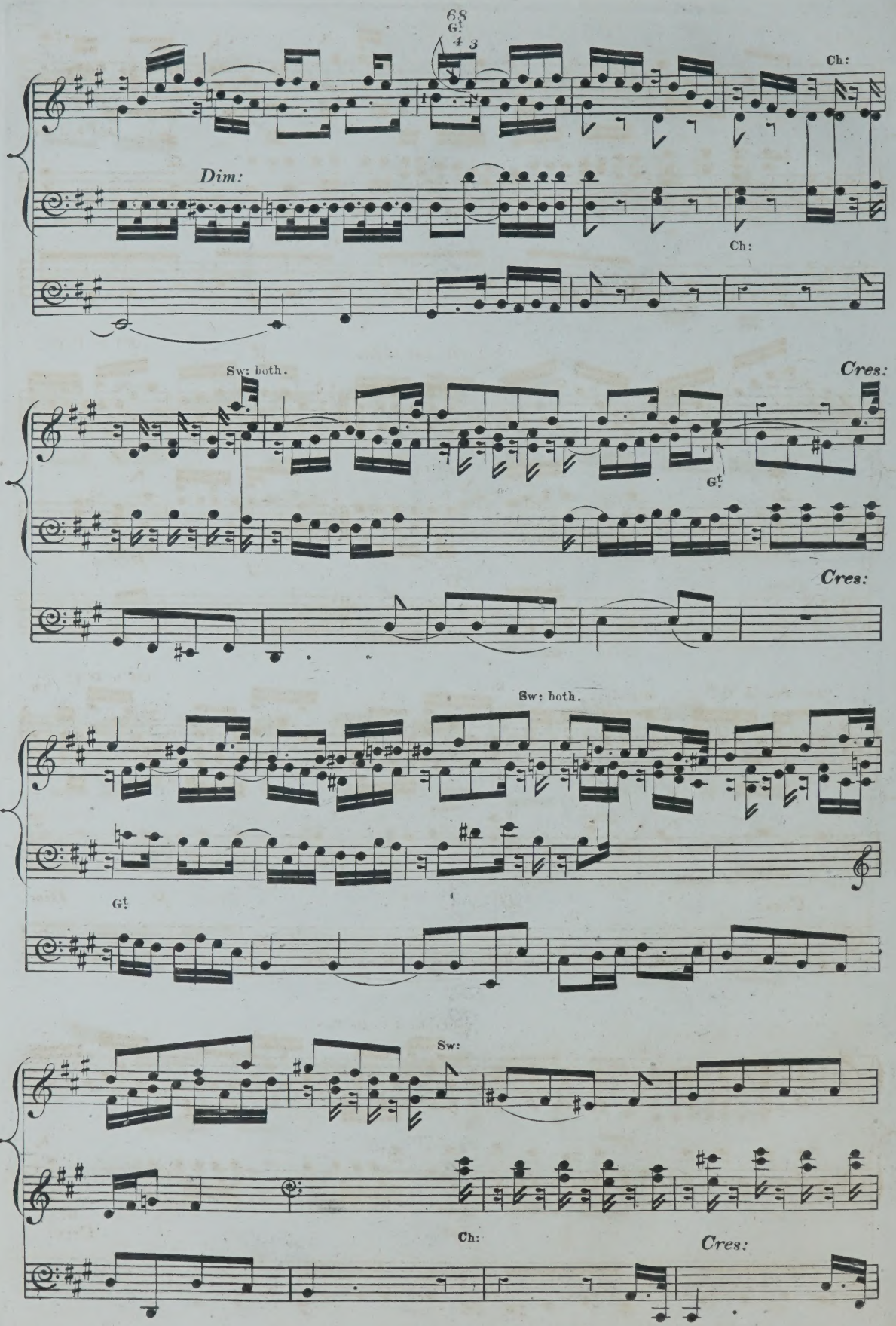
Arranged by George Cooper.

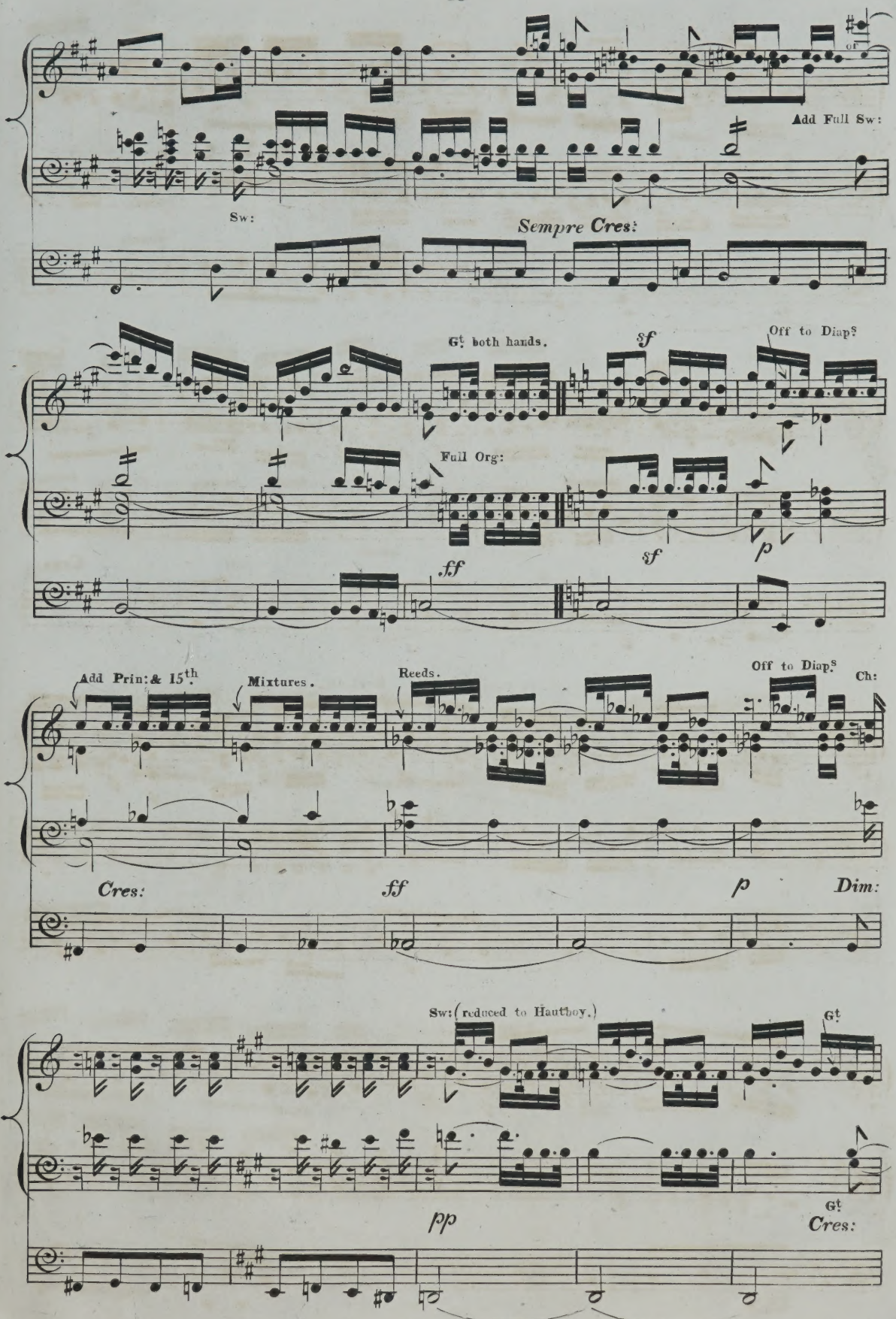


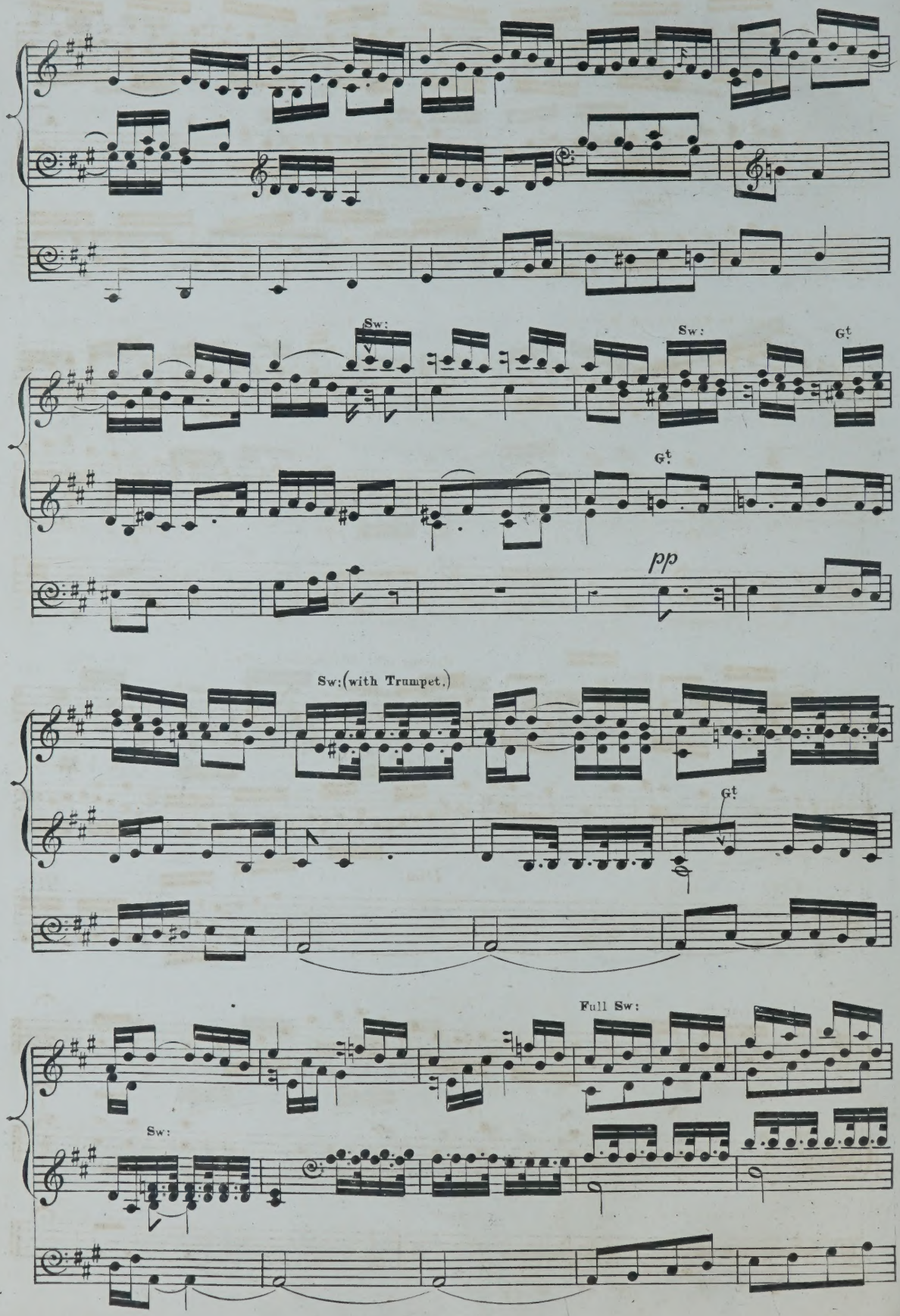
Original Key A♭.

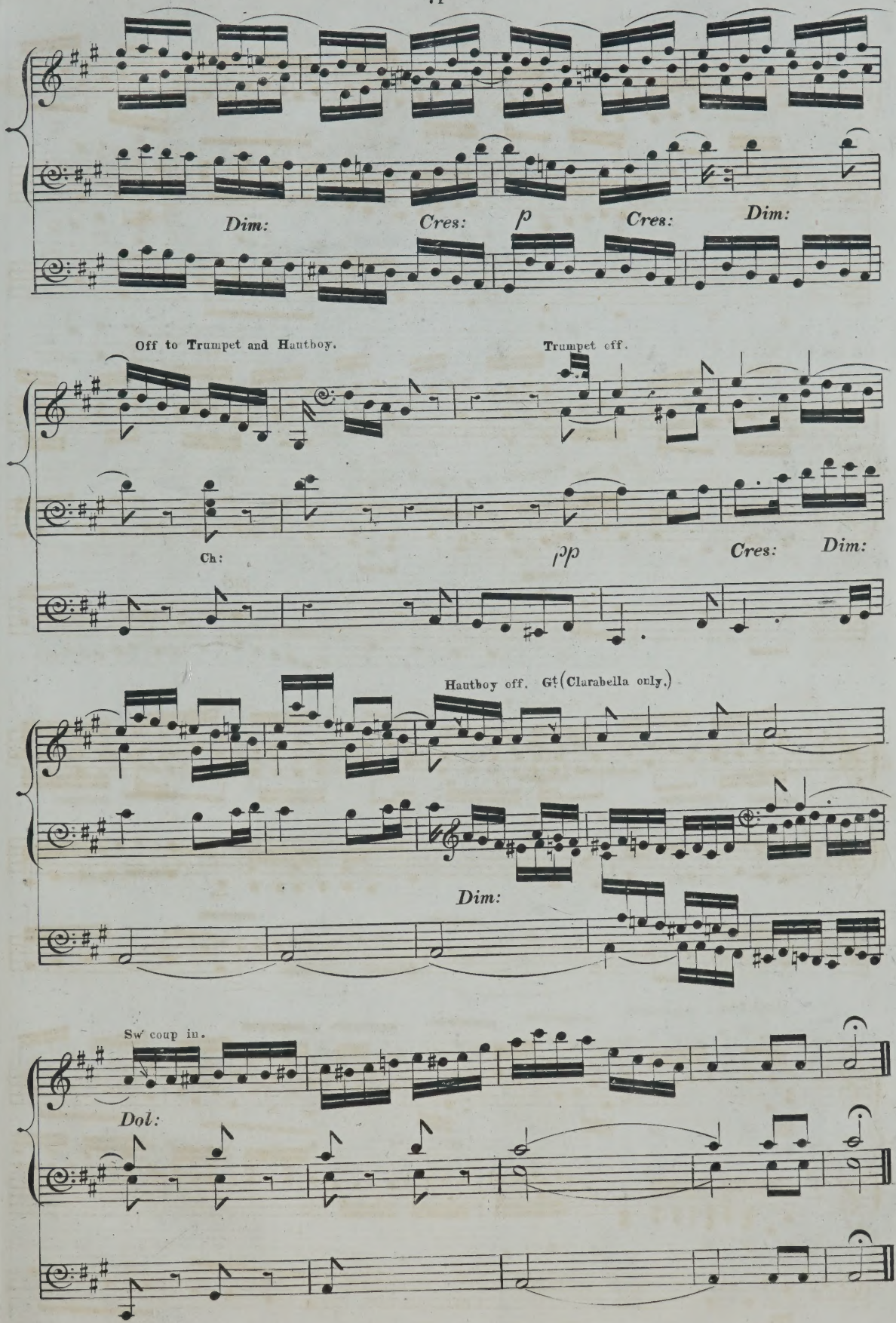
Addison & Co London.


Sw:
Gt
Coupd
Cres:
p
Sw:
Gt
Sw:
Gt
Cres:
Sw:
Gt
Sw:
Gt
Sw:


68
Gt
4 3
Ch:
Dim:
Ch:
Sw: both.
Cres:
Gt
Cres:
Sw: both.
Gt
Sw:
Ch:
Cres:


Add Full Sw:
Sw:
Sempre Cres:
Gt both hands.
sf
Off to Diaps
Full Org:
ff
sf
p
Add Prin: & 15th
Mixtures.
Reeds.
Off to Diaps
Ch:
Cres:
ff
p
Dim:
Sw: (reduced to Hautboy.)
Gt
pp
Gt
Cres:

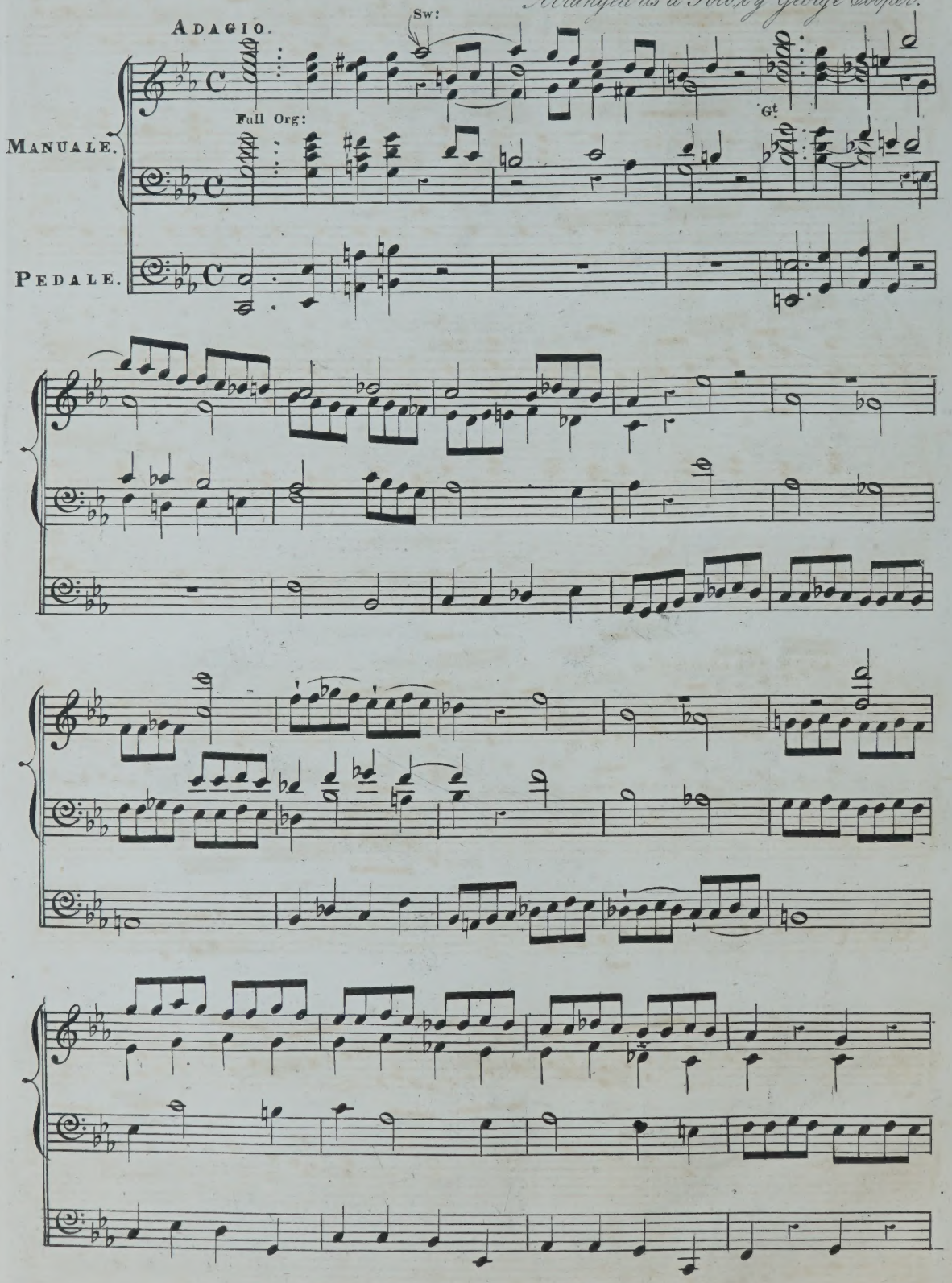

Sw:
Sw:
Gt
Gt
pp
Sw:(with Trumpet.)
Gt
Full Sw:
Sw:

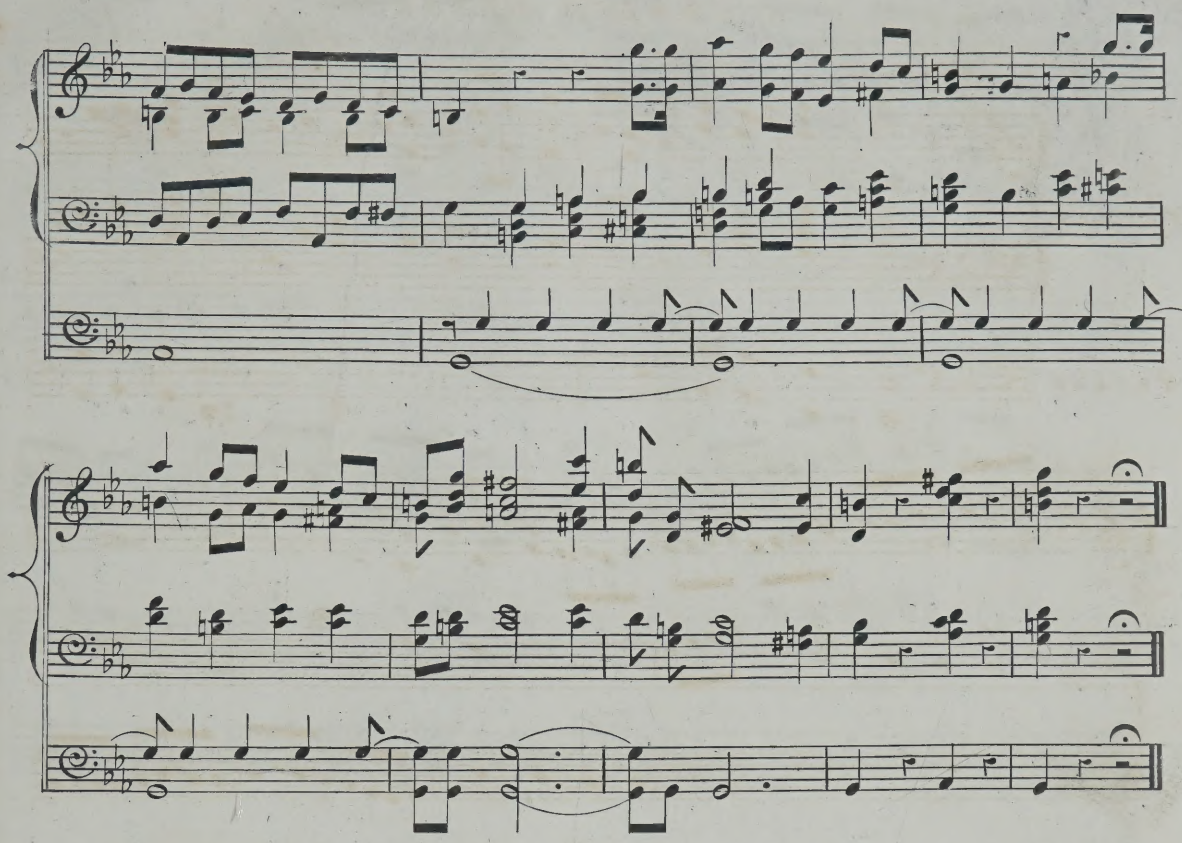

Dim:
Cres:
p
Cres:
Dim:
Off to Trumpet and Hautboy.
Trumpet off.
Ch:
pp
Cres:
Dim:
Hautboy off. Gt (Clarabella only.)
Dim:
Sw coup in.
Dol:

FANTASIE.

BY ADOLPH HESSE.

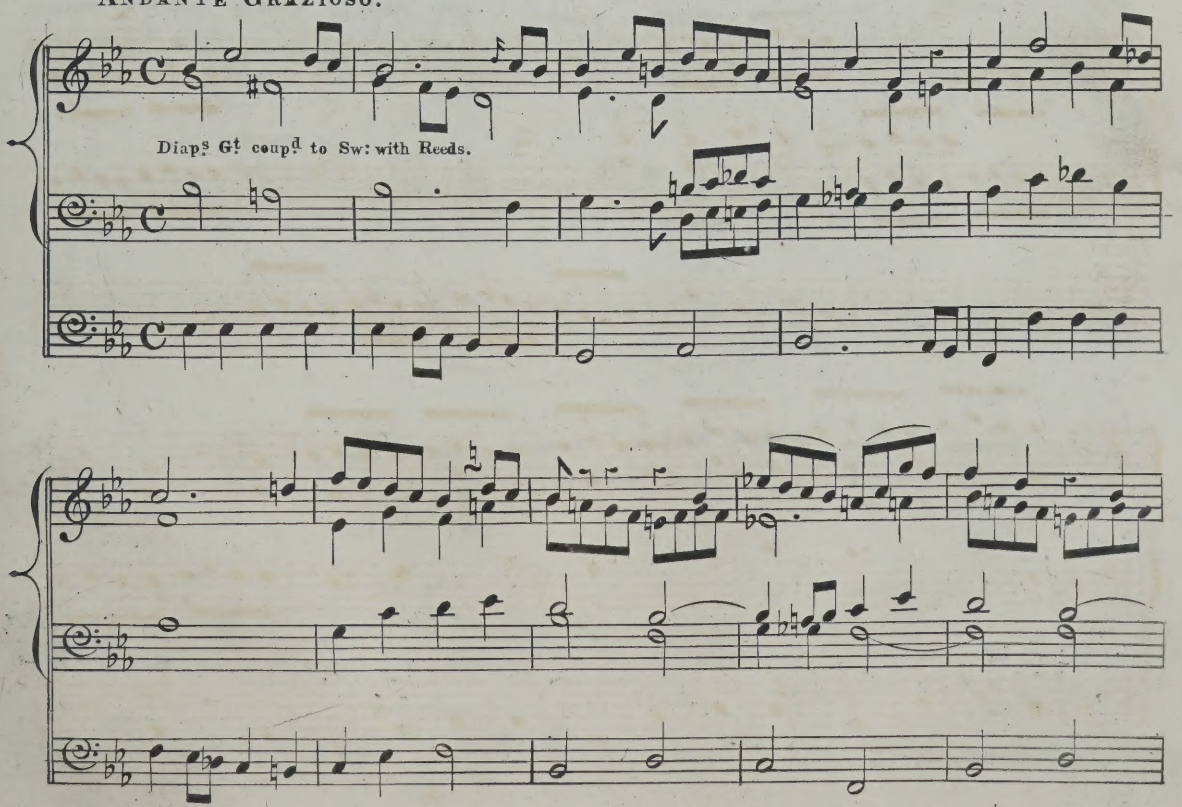
Arranged as a Solo by George Cooper.

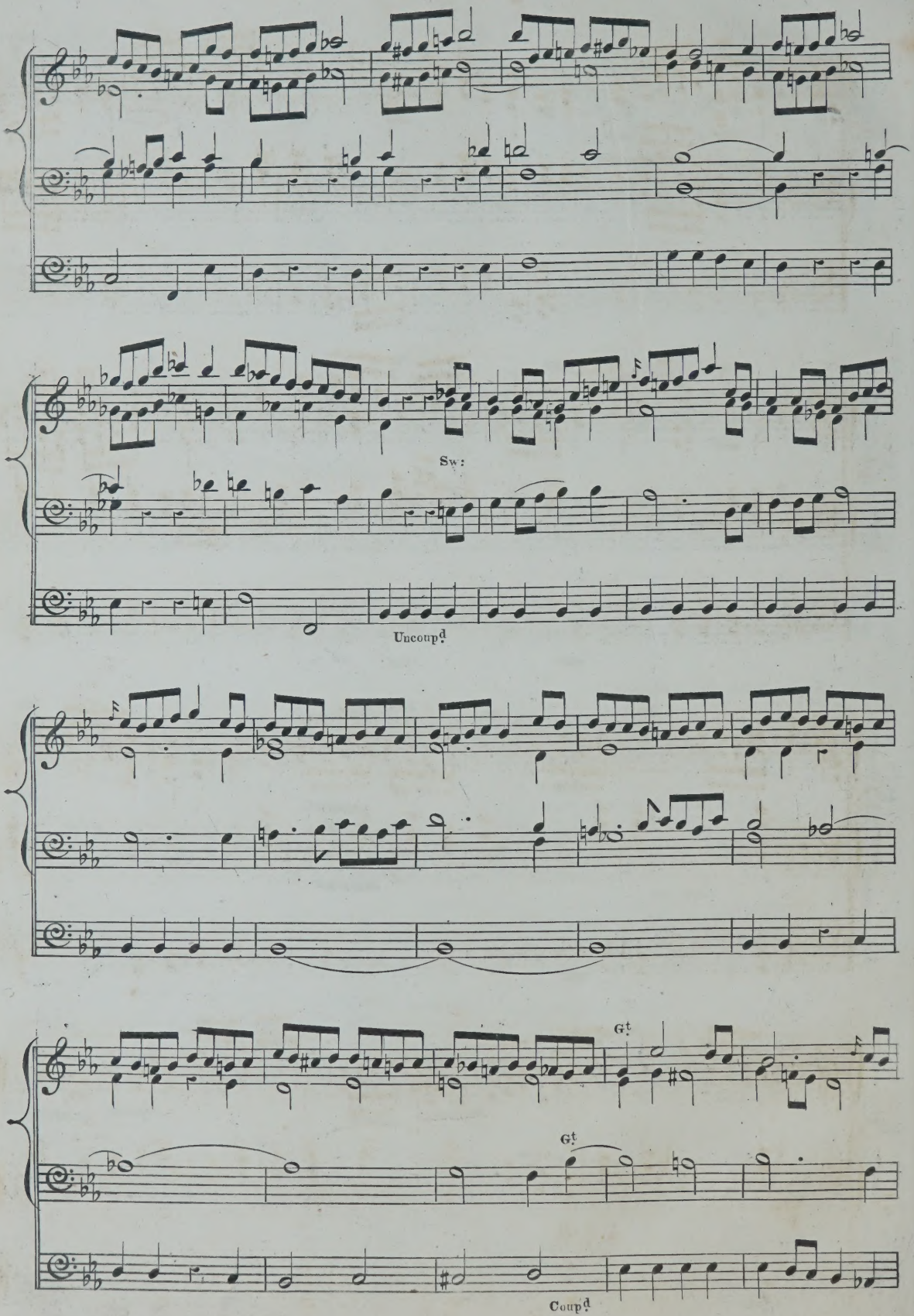


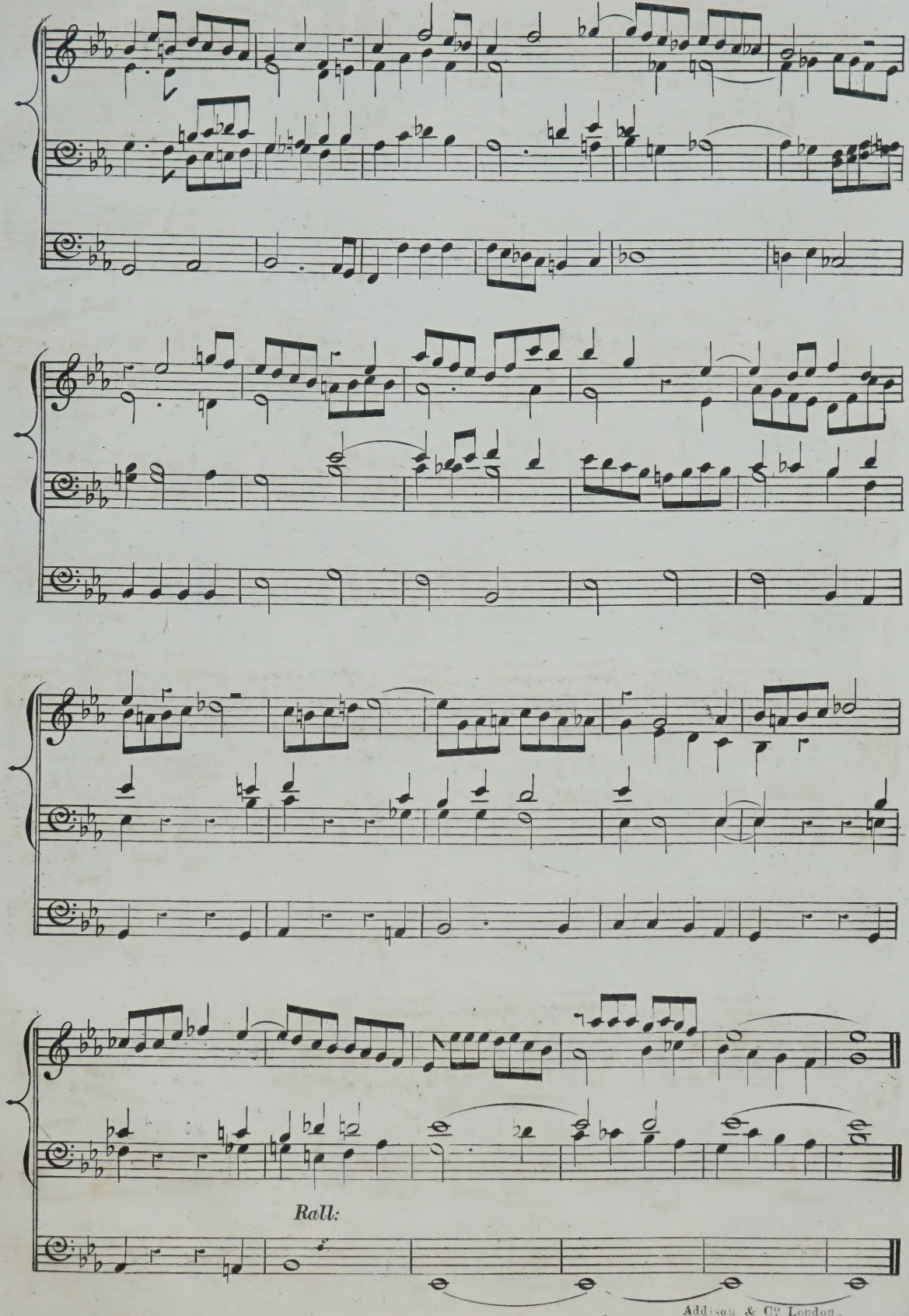


ANDANTE GRAZIOSO.

Diap^{s} G^{t} coup^{d} to Sw: with Reeds.




Sw:
Uncoup.d
Gt.
Gt.
Coup.d

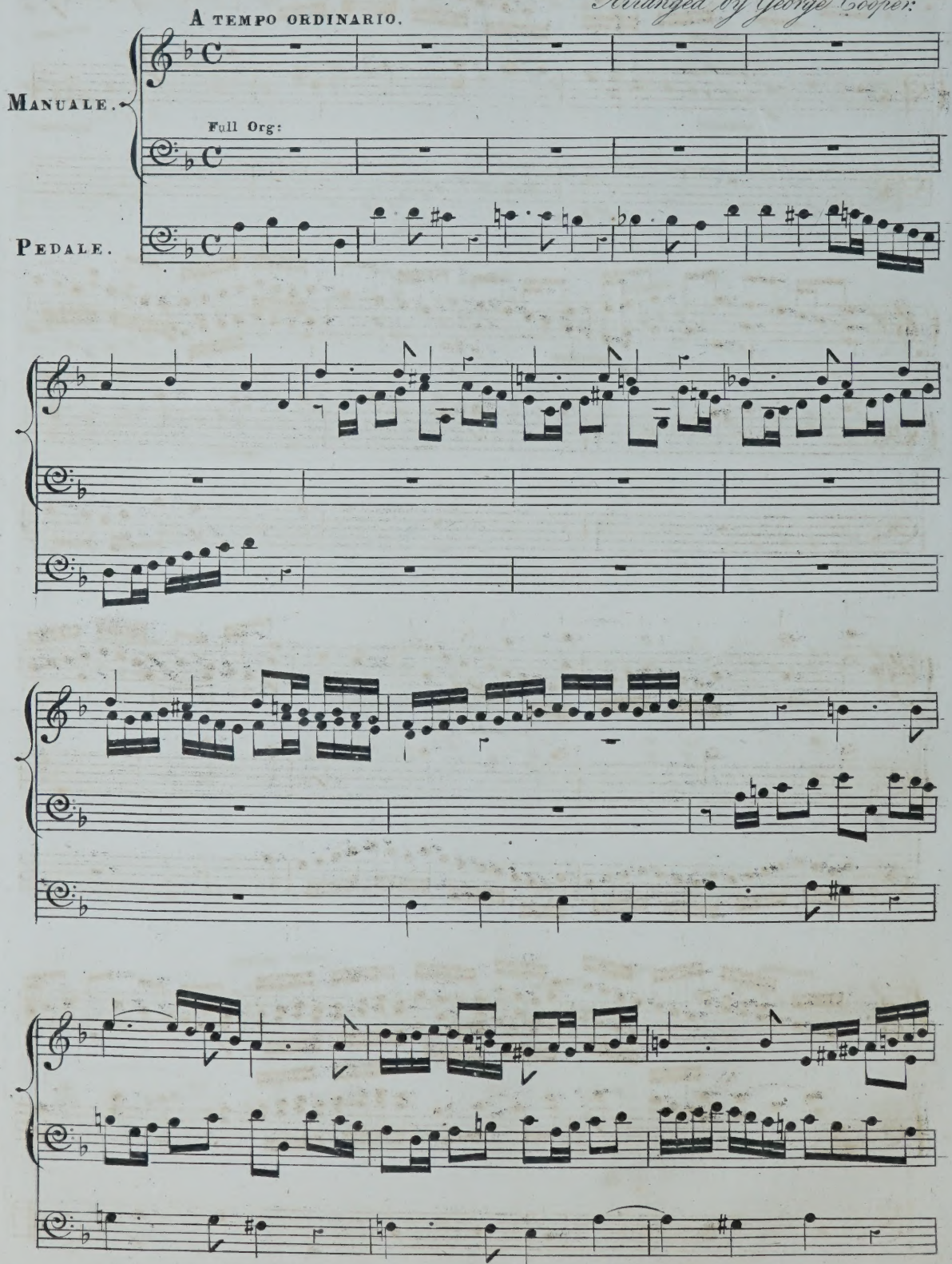


Addison & Cº London.

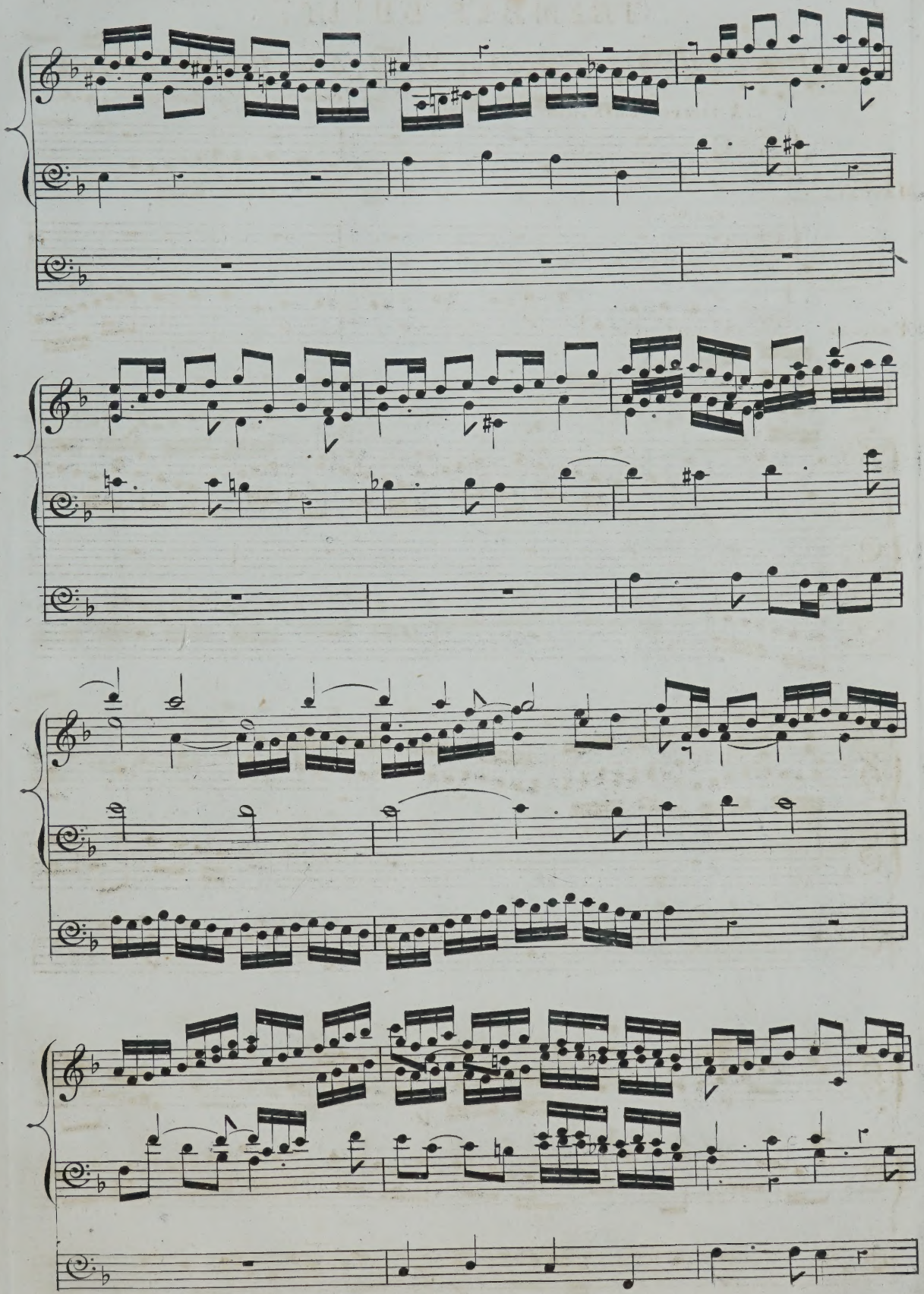
TREMBLE GUILT.

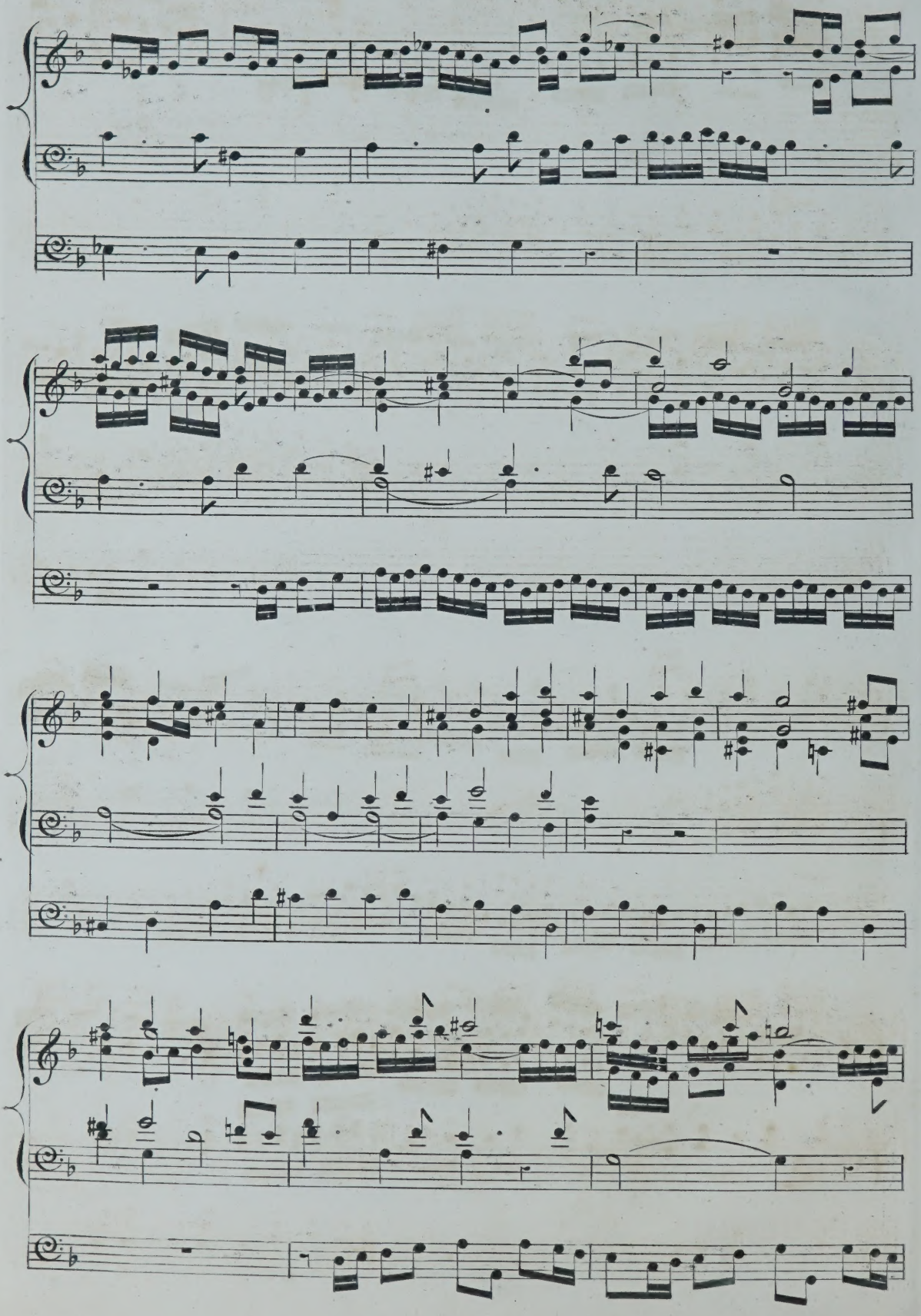
FROM THE ORATORIO OF SUSANNA BY G.F. HANDEL.

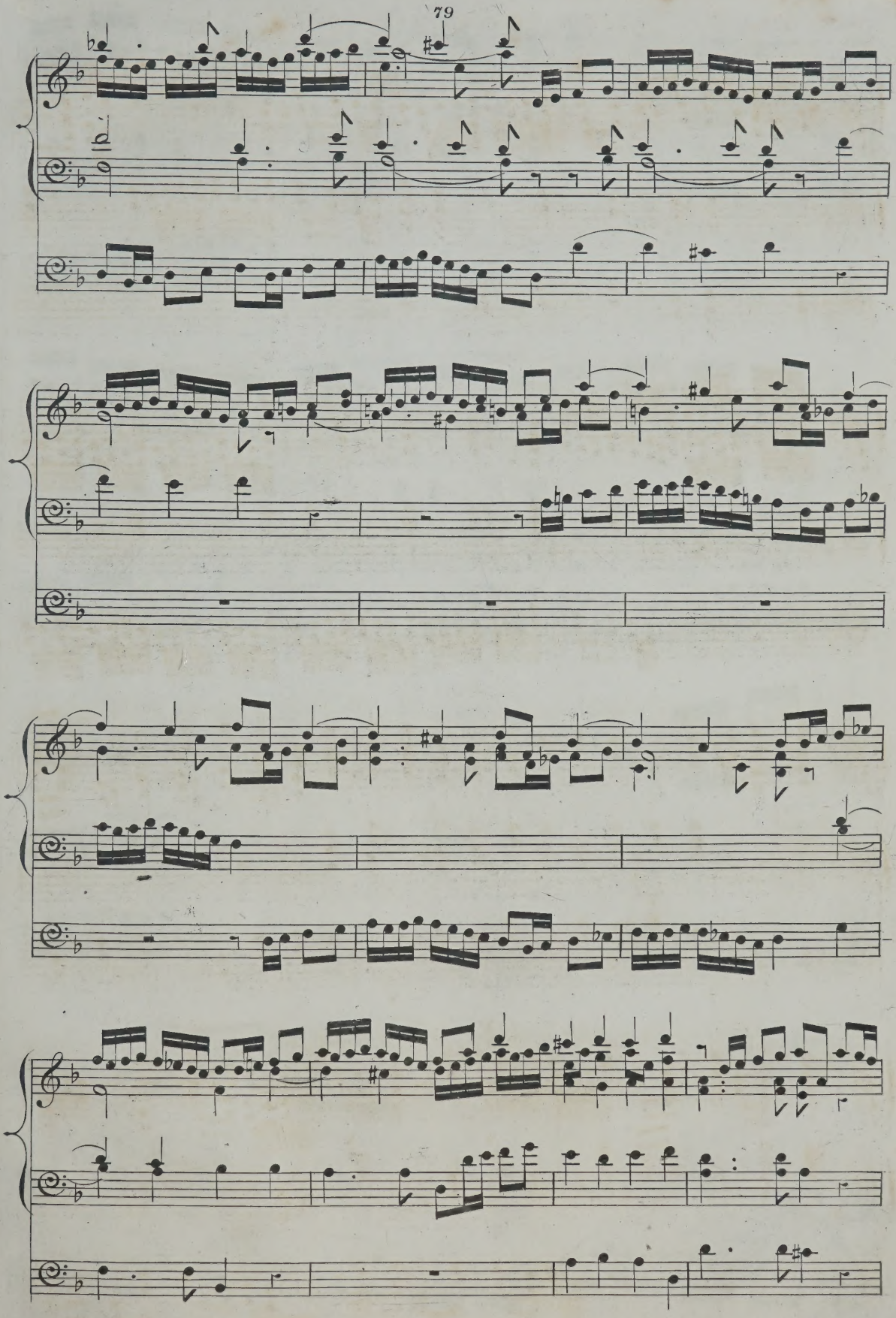
Arranged by George Cooper.

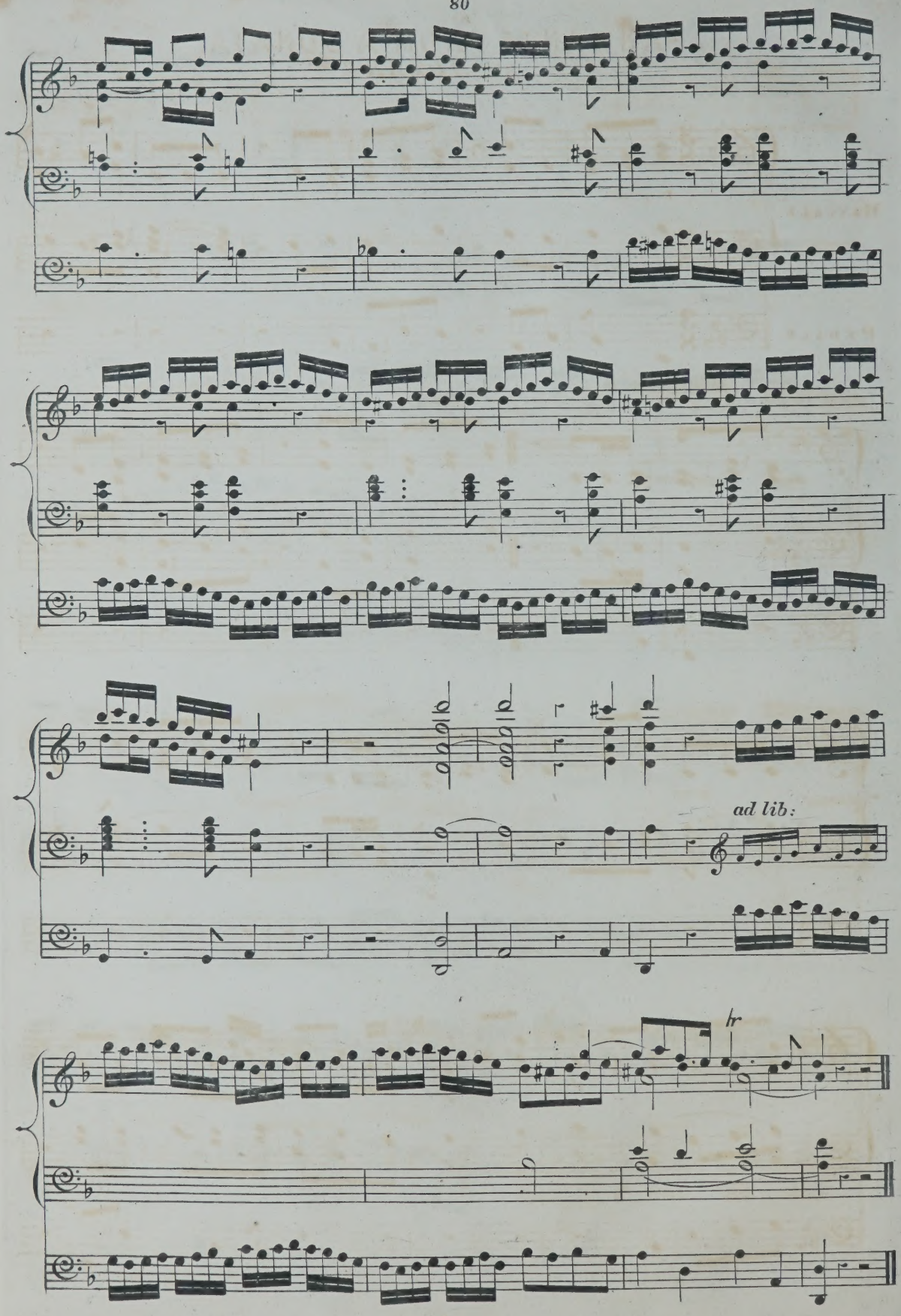


Addison & Cº London.





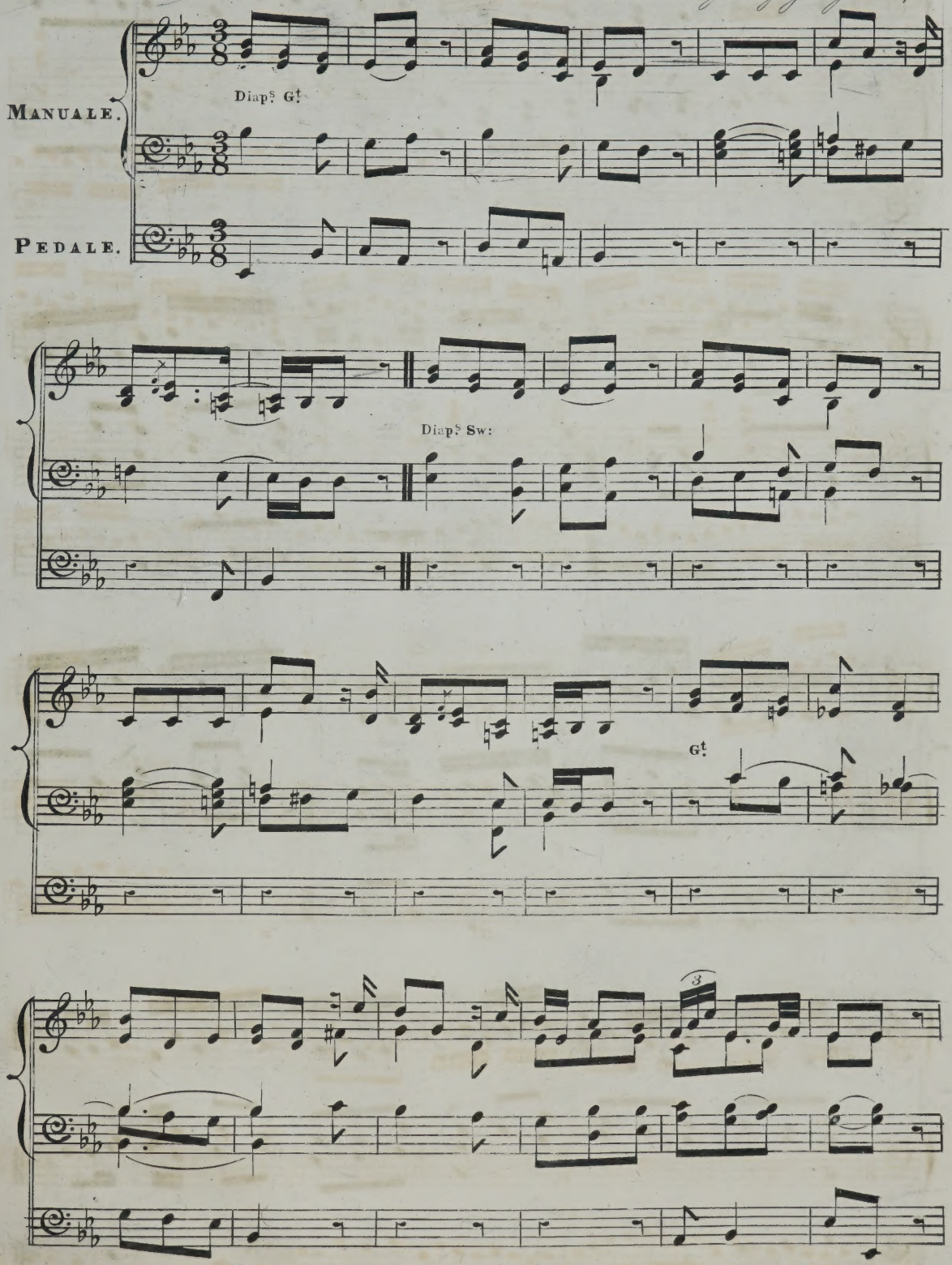


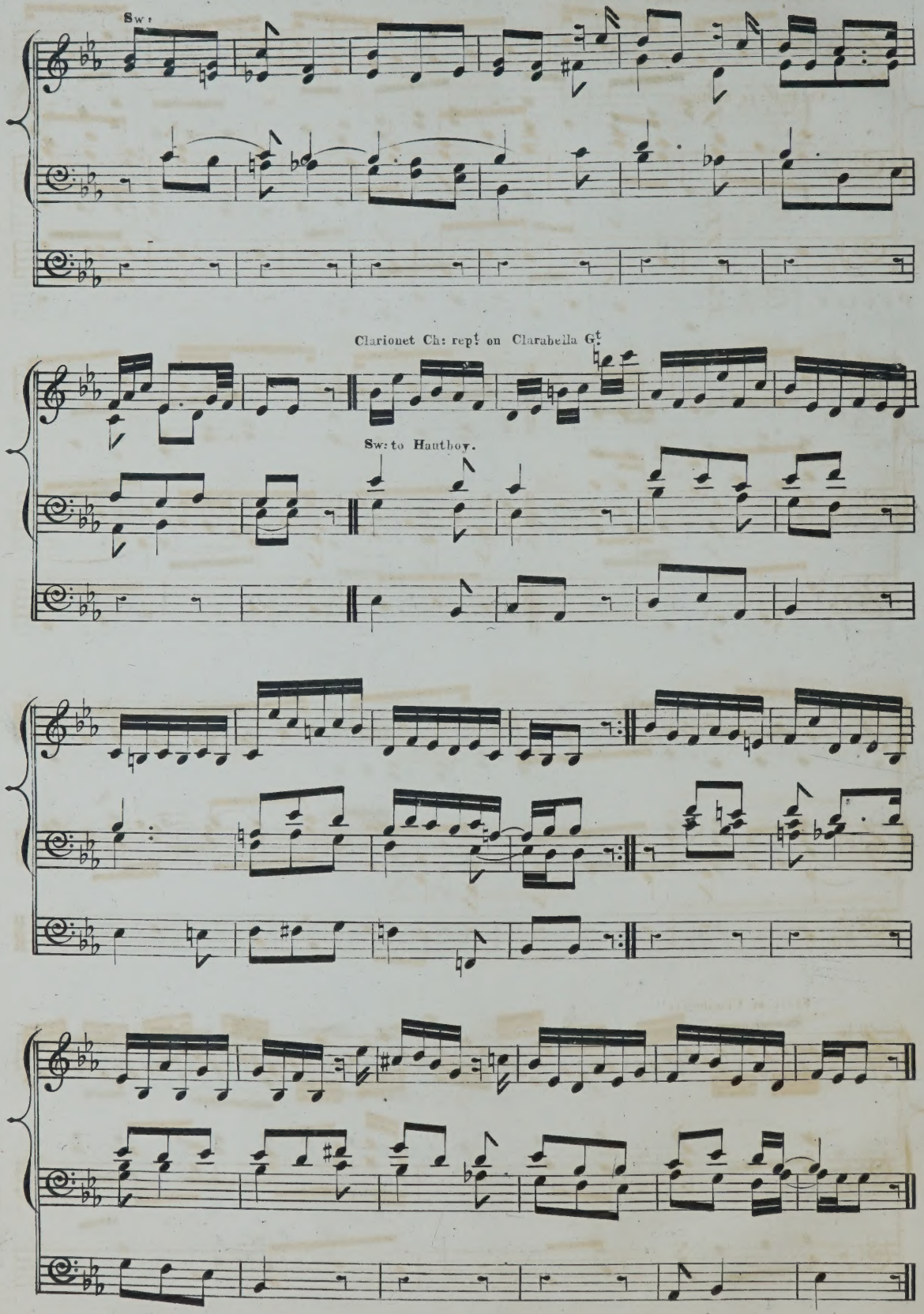

ad lib:
tr

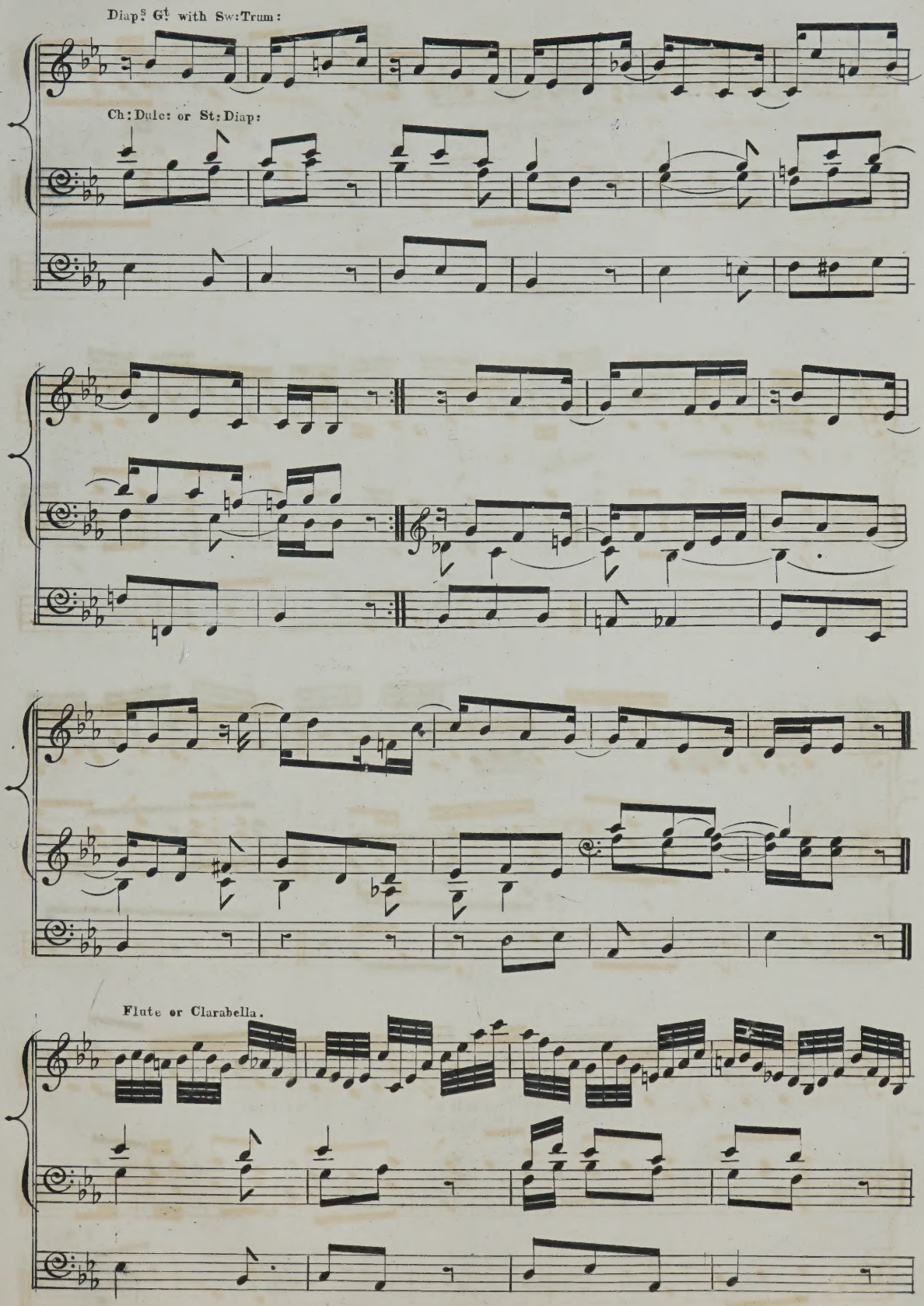
ANDANTE FROM A SONATA.

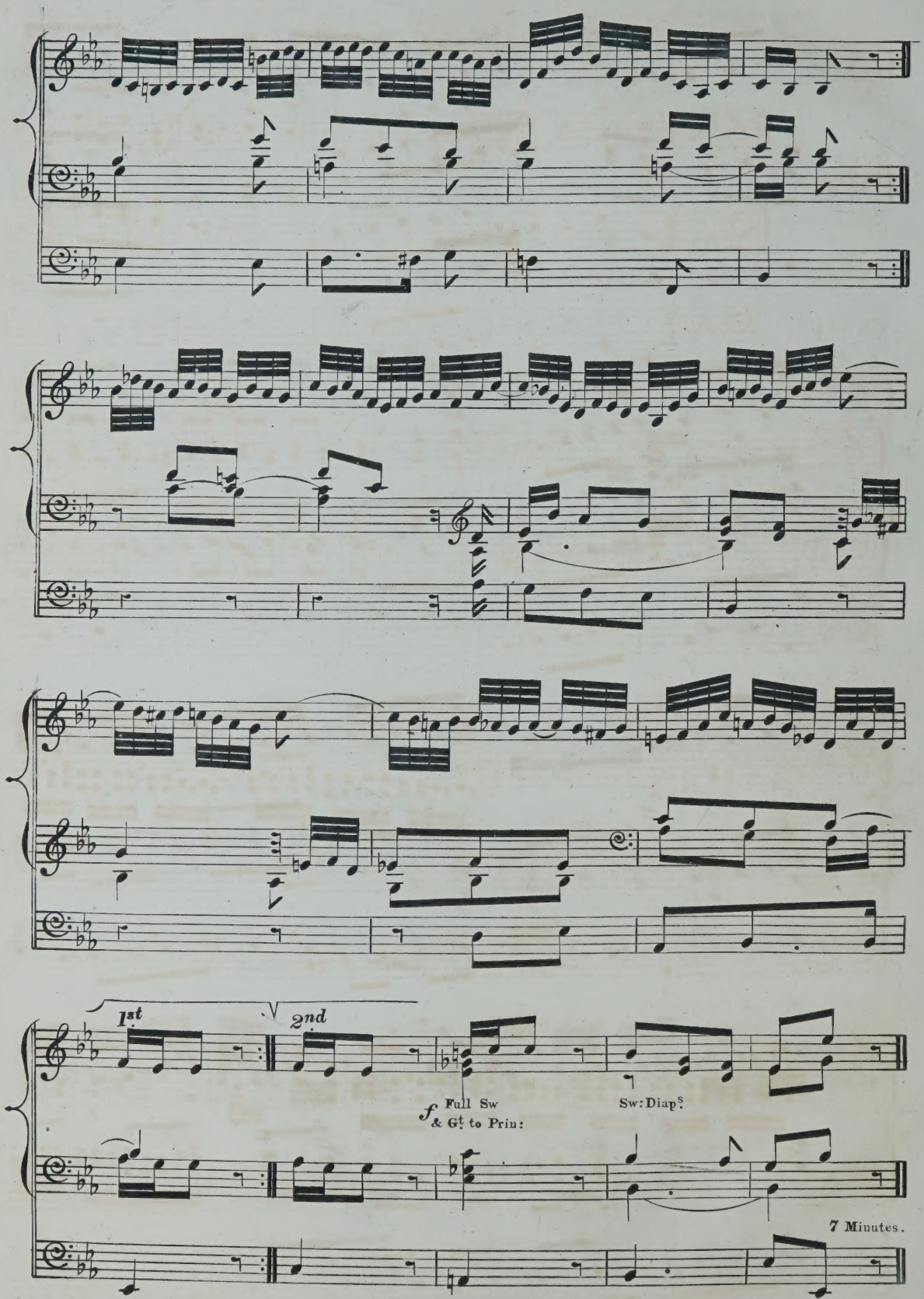
BY MOZART.

Arranged by George Cooper




Sw:
Clarionet Ch: rep! on Clarabella G!
Sw: to Hauthoy.

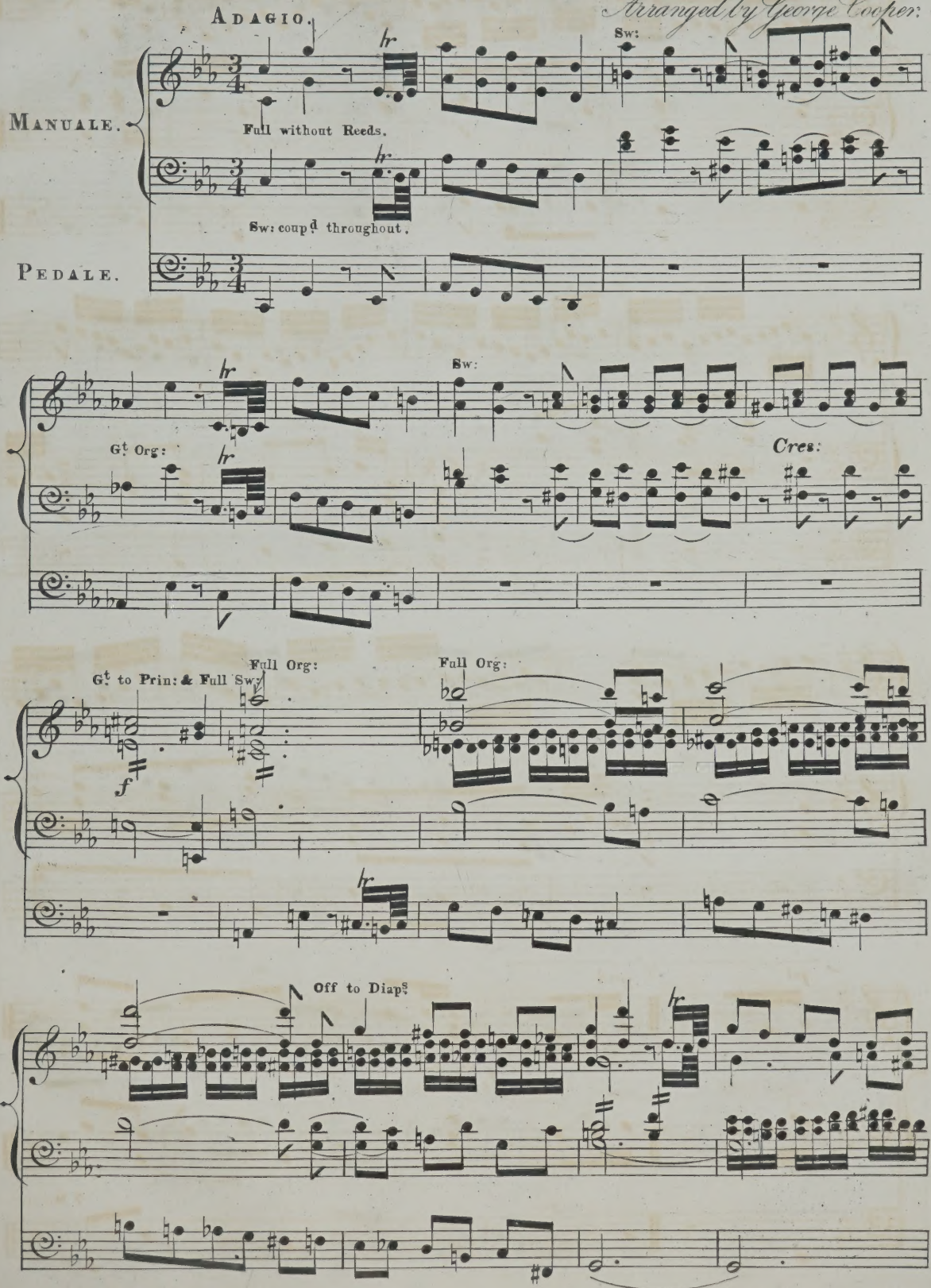

Diap.s Gt with Sw:Trum:
Ch:Dulc: or St:Diap:
Flute or Clarabella.


1st
2nd
f
Full Sw
& Gt to Prin:
Sw: Diaps
7 Minutes.

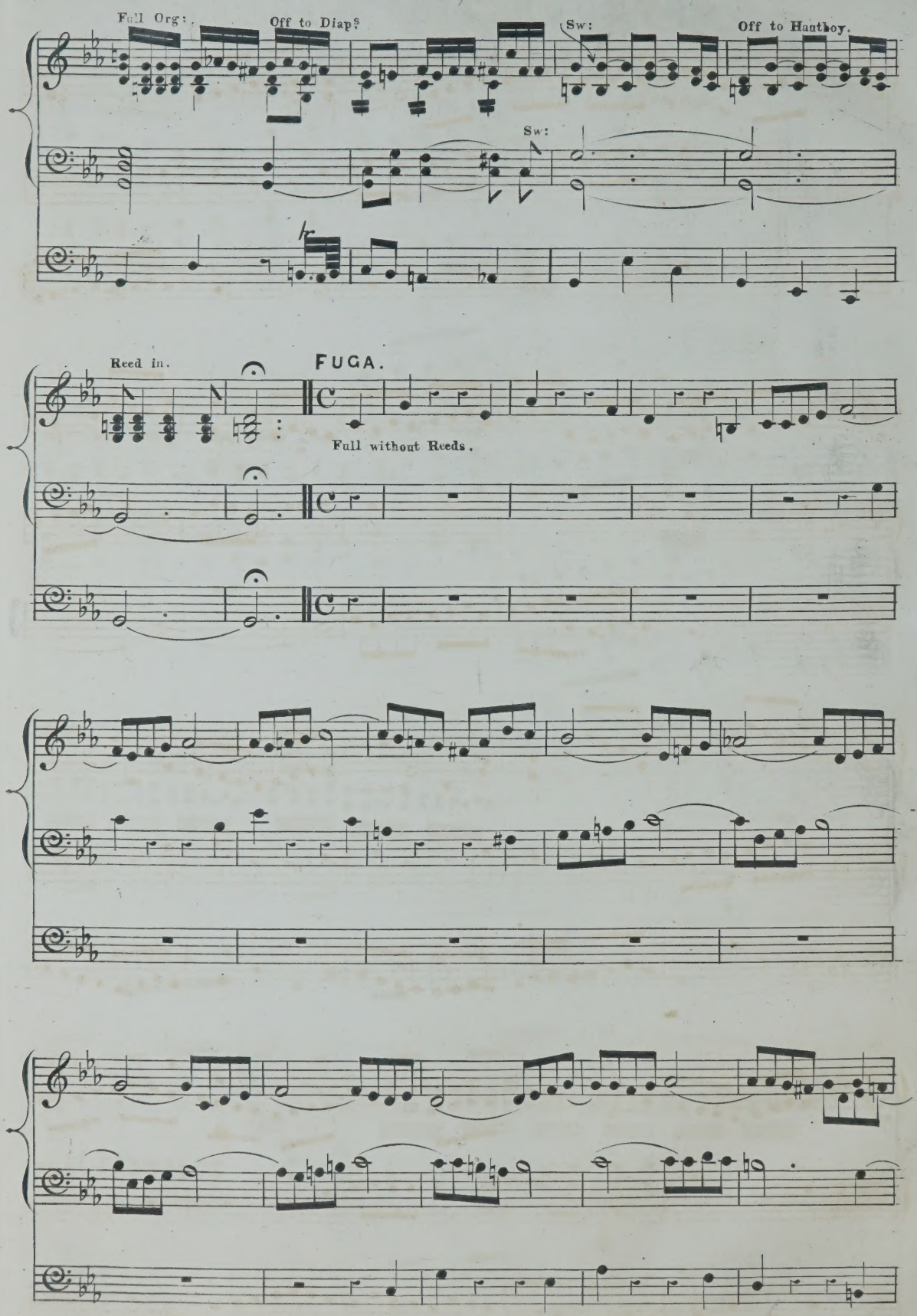
INTRODUCTION & FUGUE.

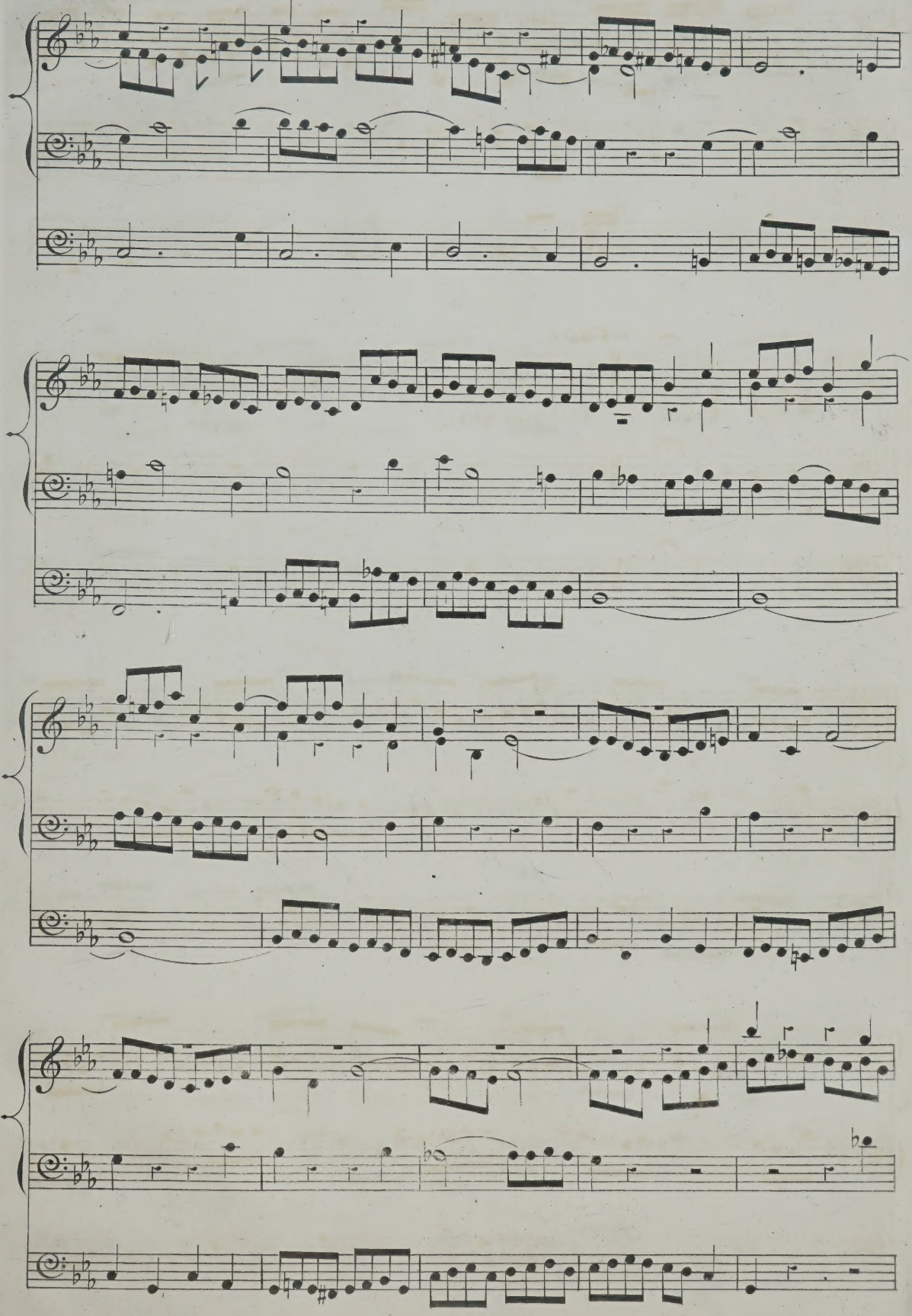
BY JOSEPH WOELFL.

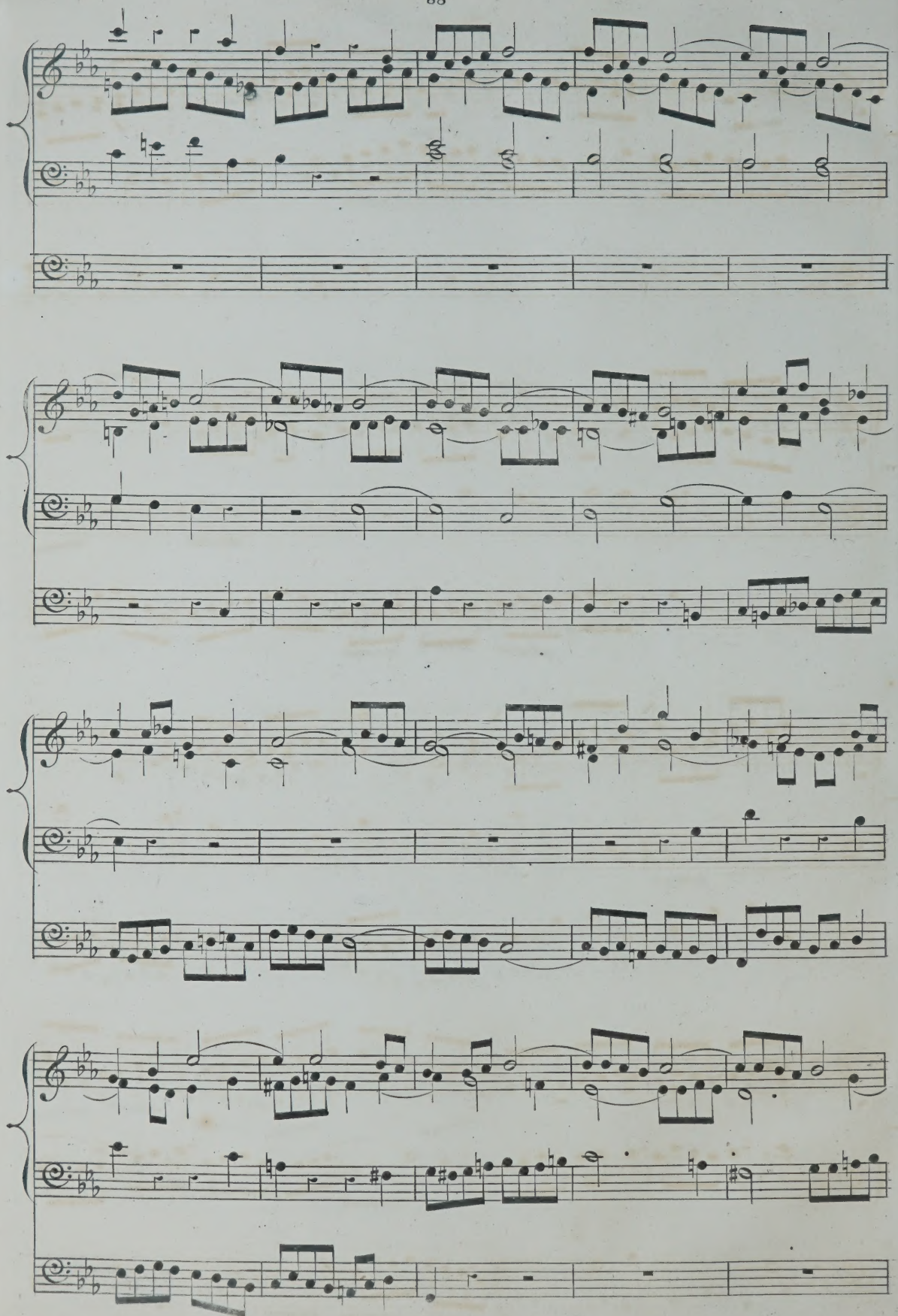
Arranged by George Cooper.

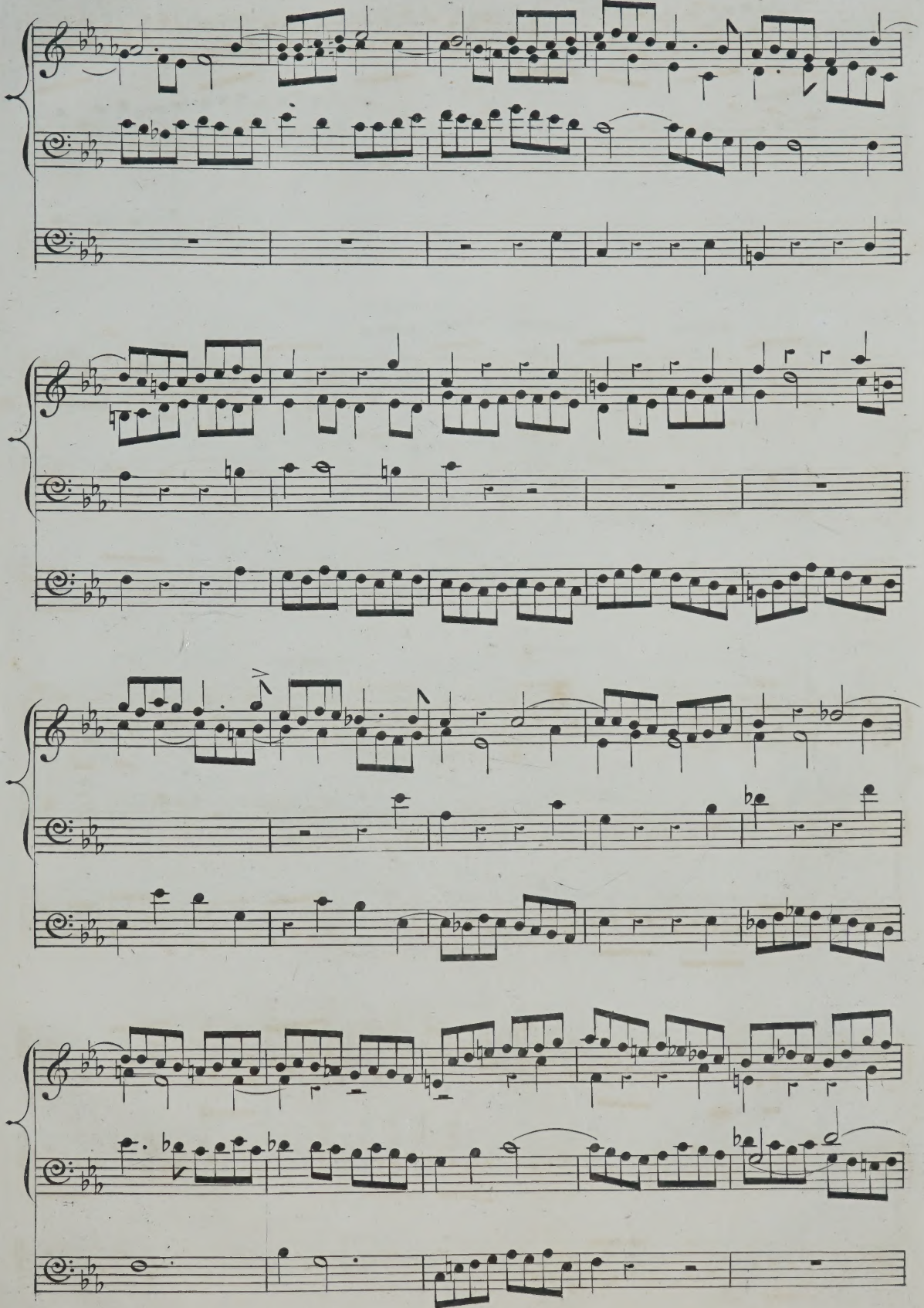


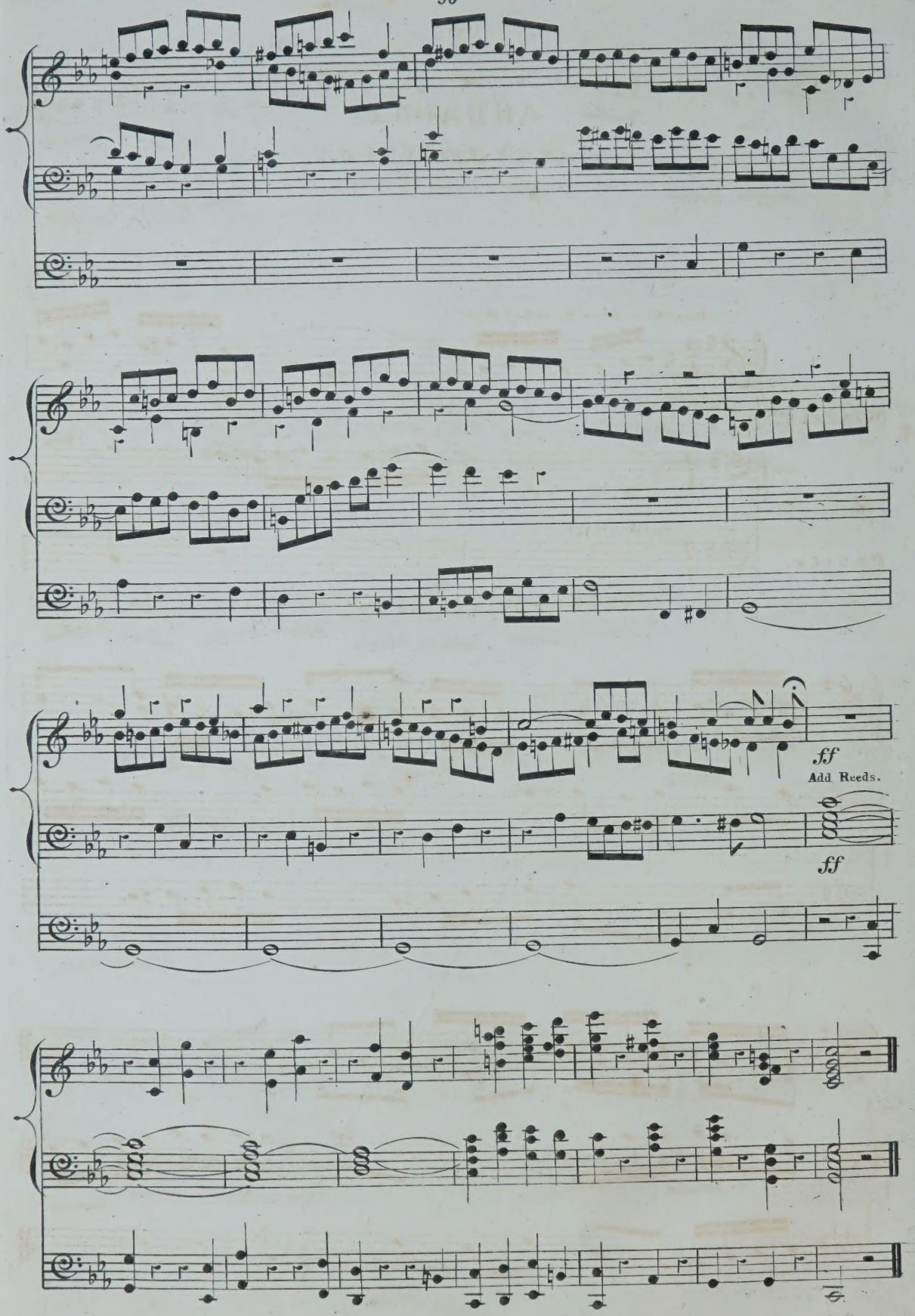
Addison & Co London.


Full Org:
Off to Diap$
Sw:
Off to Hautboy.
Sw:
Reed in.
FUGA.
Full without Reeds.





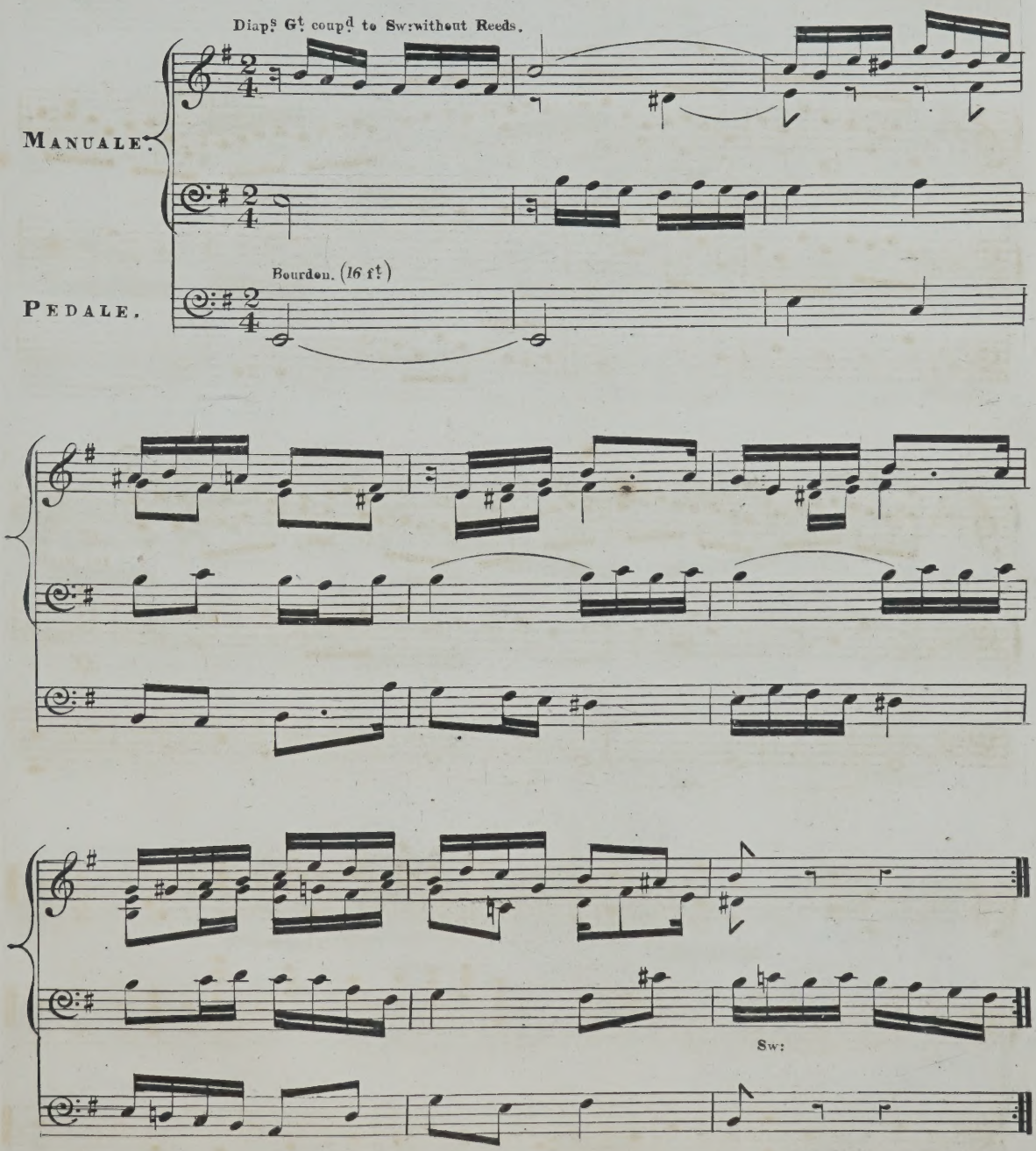


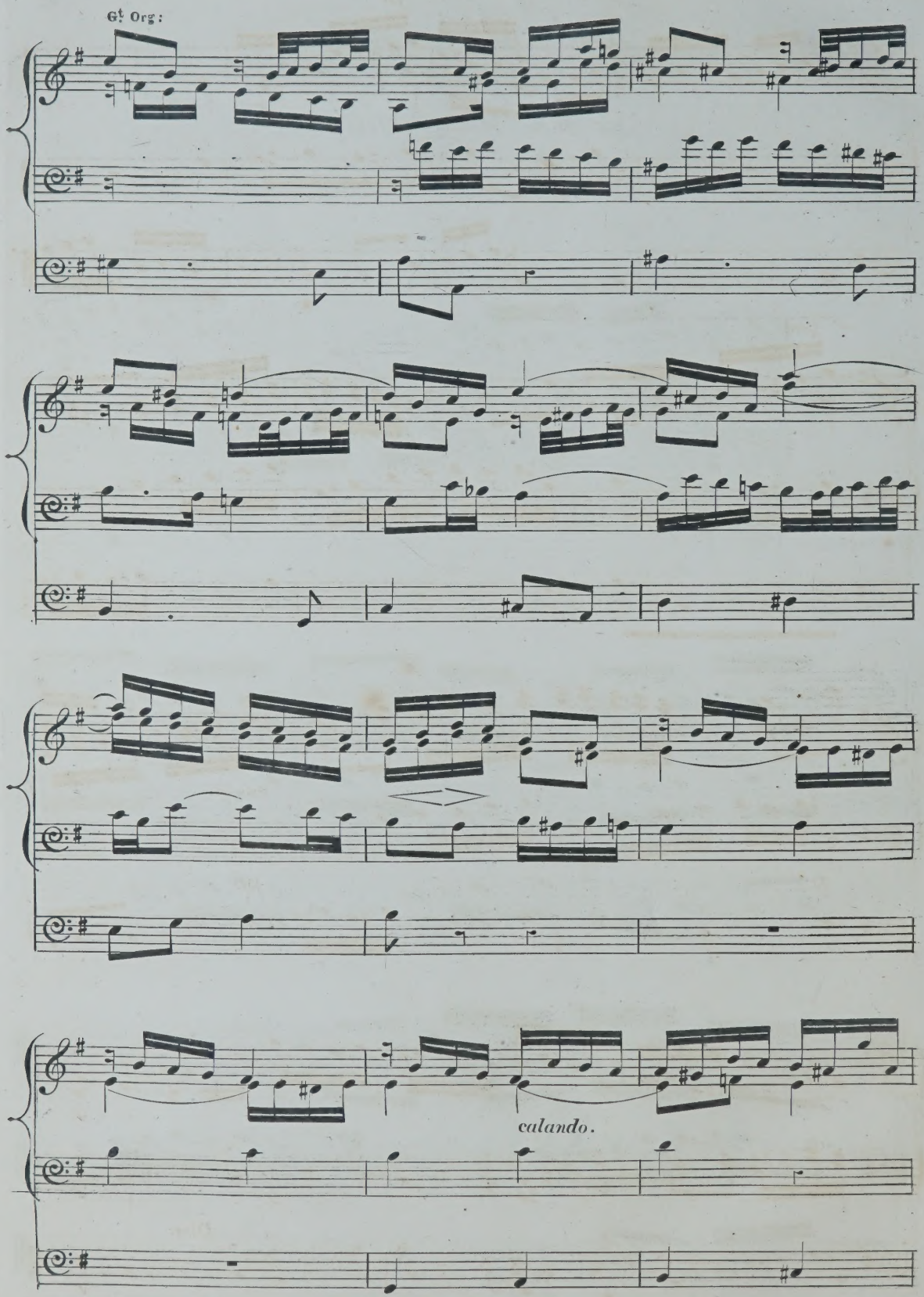

ff
Add Reeds.
ff

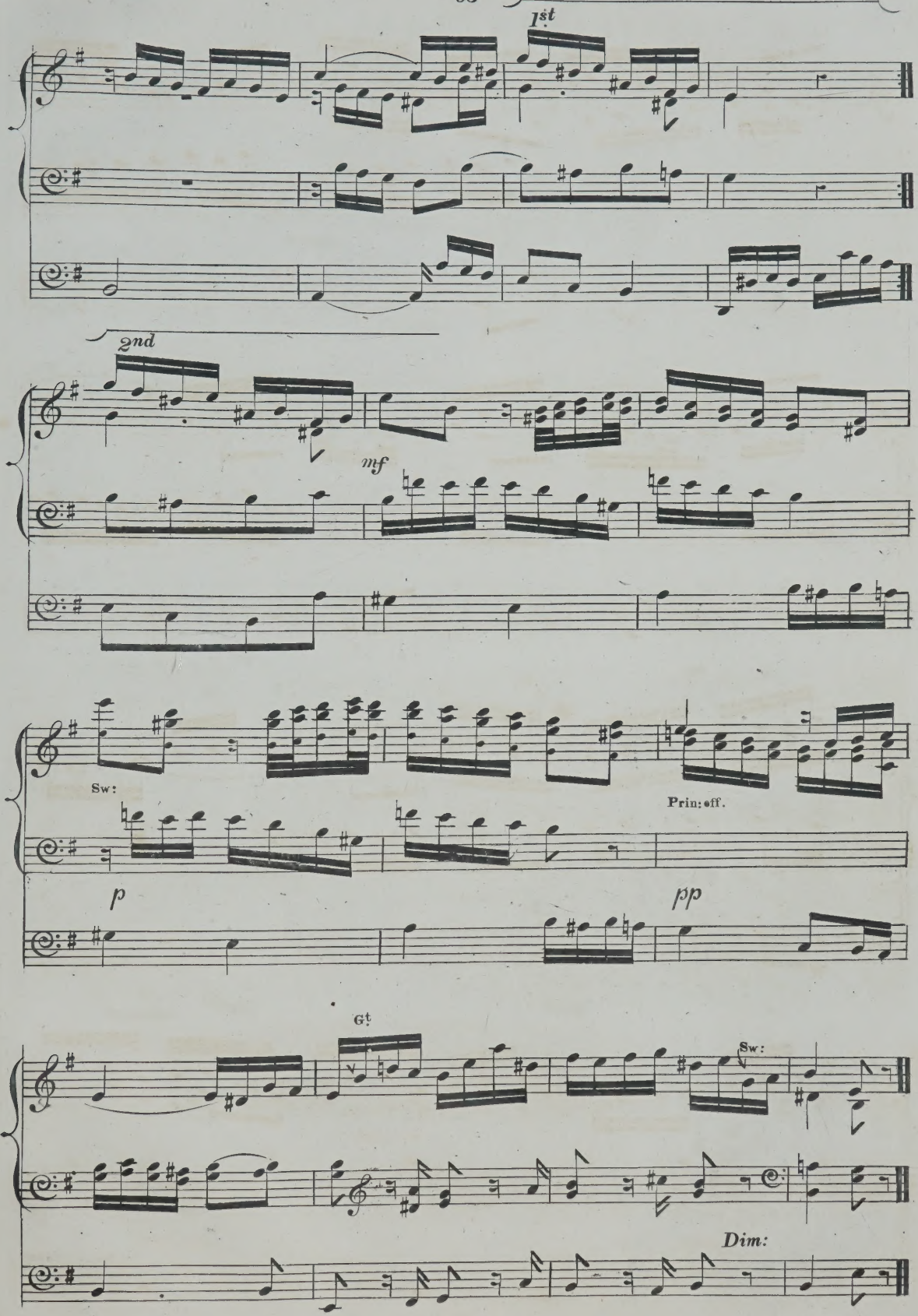
ANDANTE.

BY MENDELSSOHN.

Arranged by George Cooper.




Gt Org:
calando.


1st
2nd
mf
Sw:
Prin: off.
p
pp
Gt
Sw:
Dim:

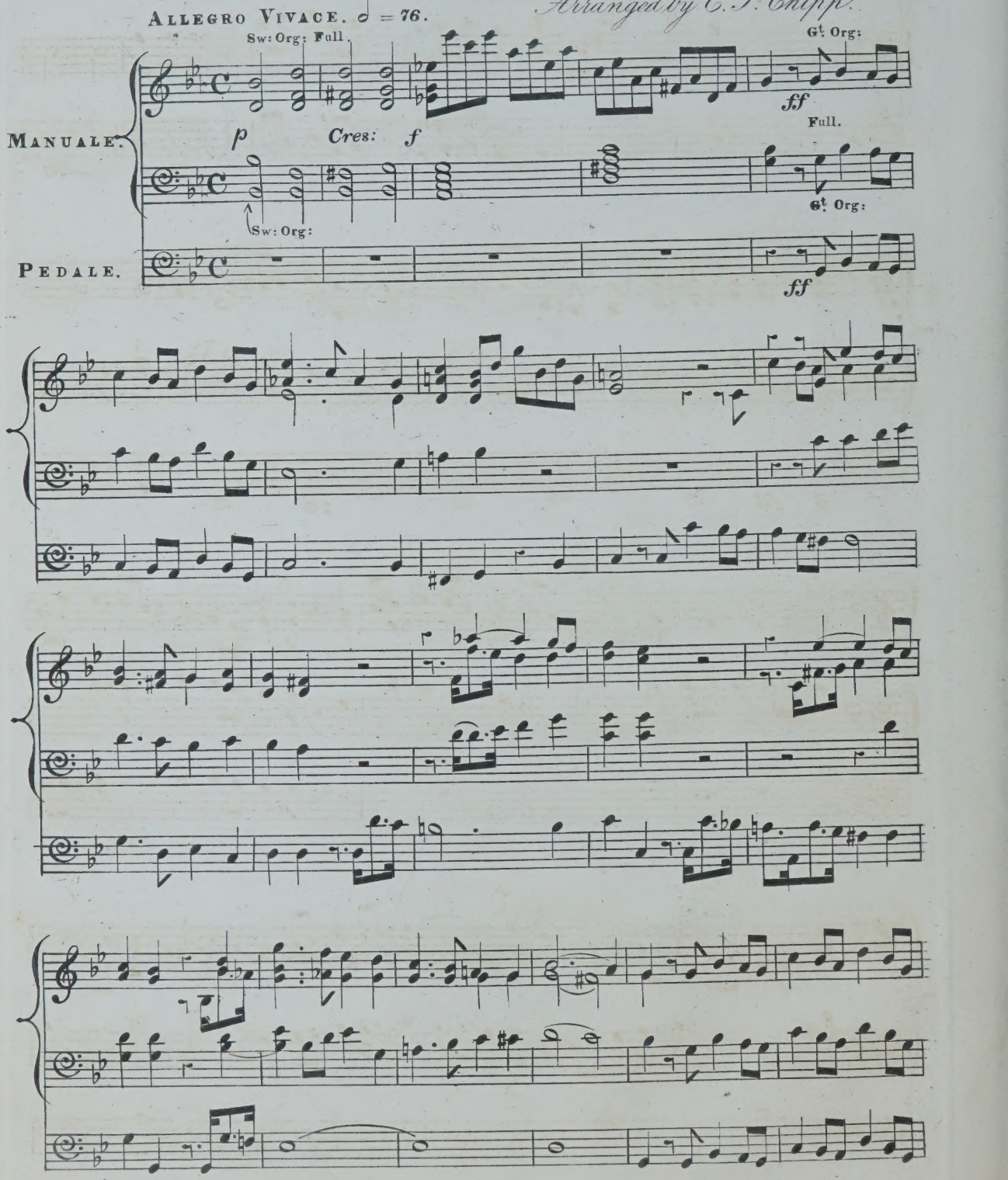
"DESTROYED IS BABYLON."

LAST JUDGMENT.

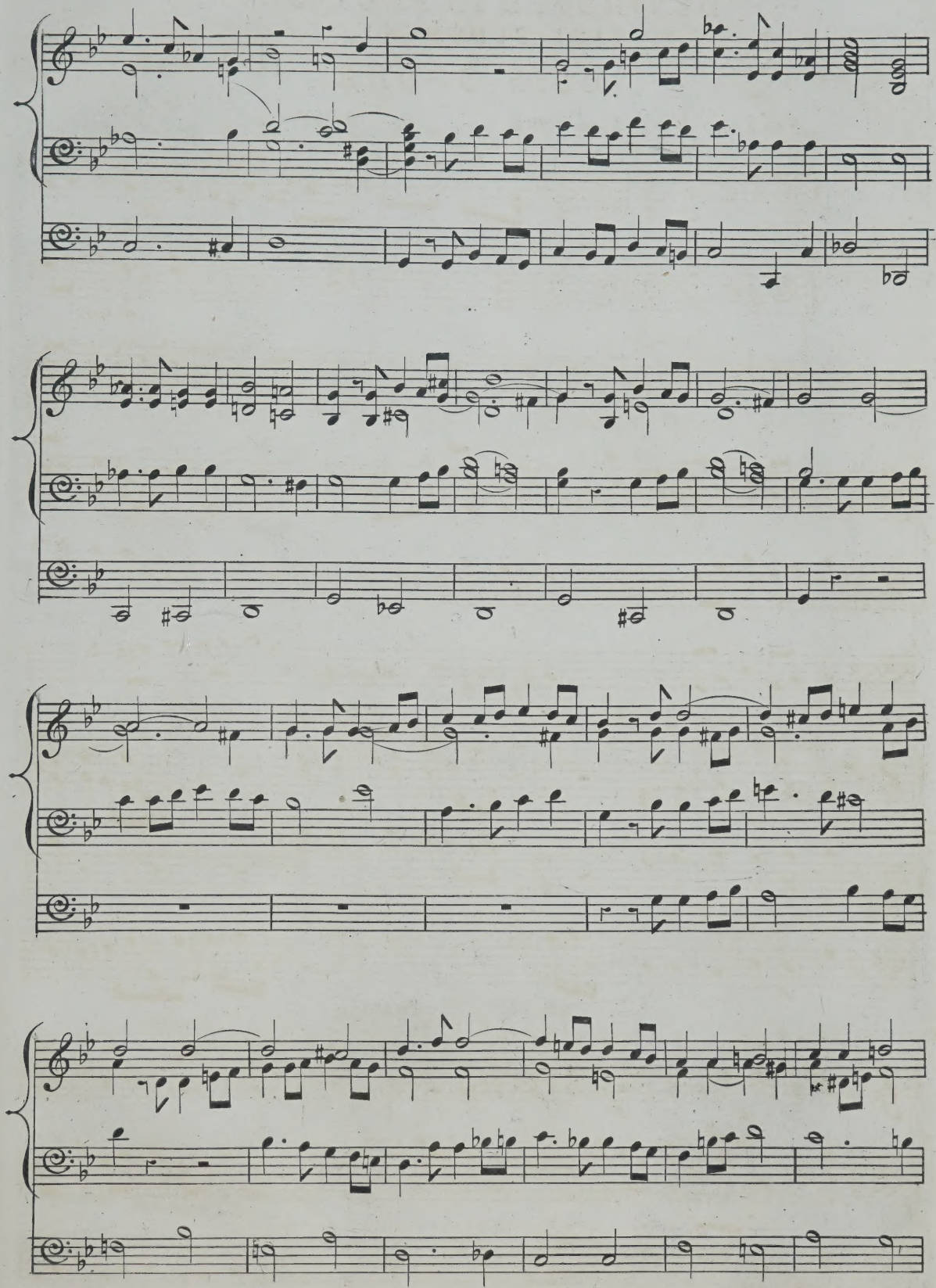
BY

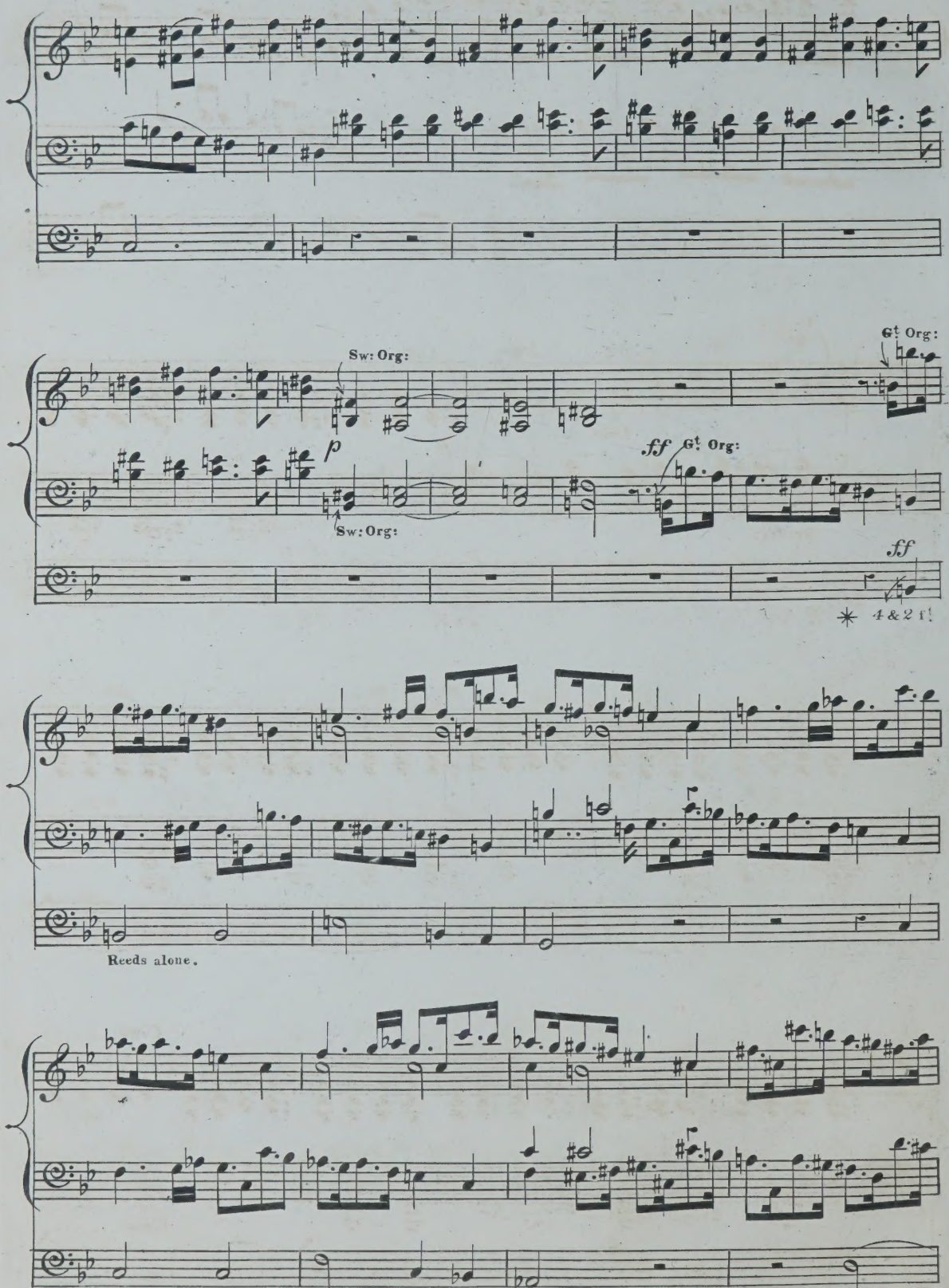
LOUIS SPOHR.

Arranged by E. T. Chipp.

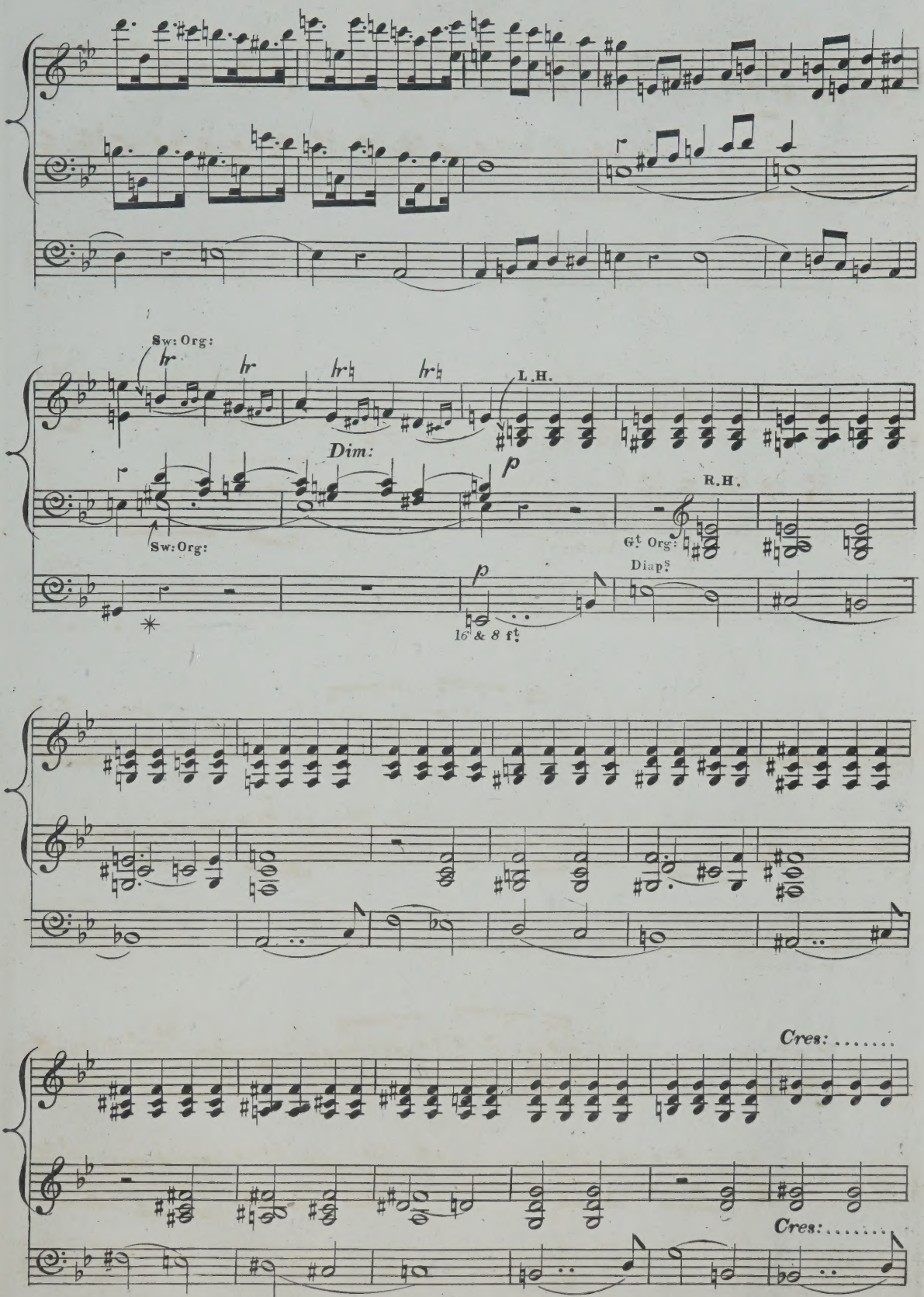


Addison & Cº London.





✳ Should there not be sufficient power in the stops indicated, the passage between the ✳ had better be omitted, also at page 99.


Sw: Org:
hr
hr
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hr
L.H.
Dim:
p
R.H.
Sw: Org:
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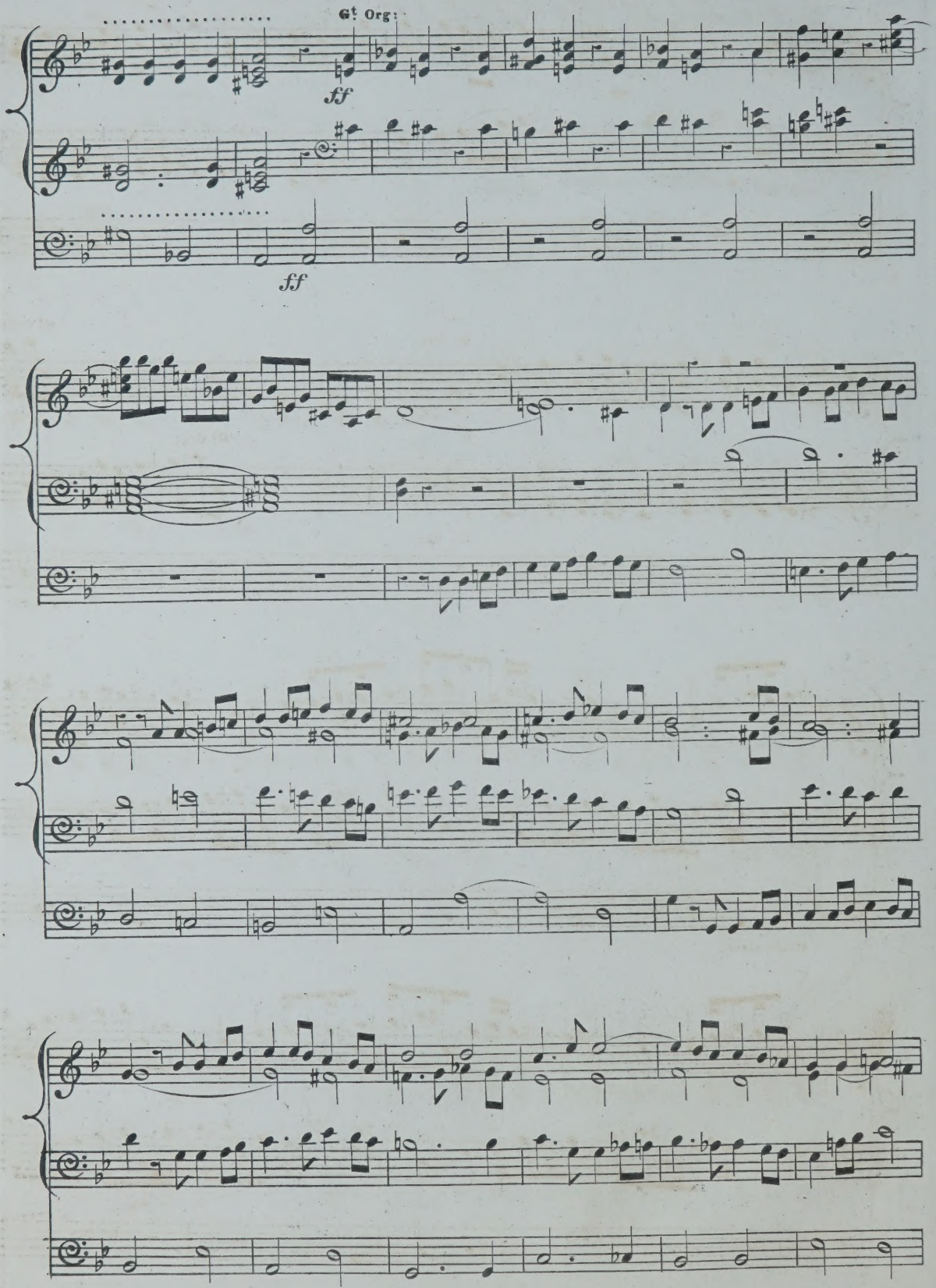
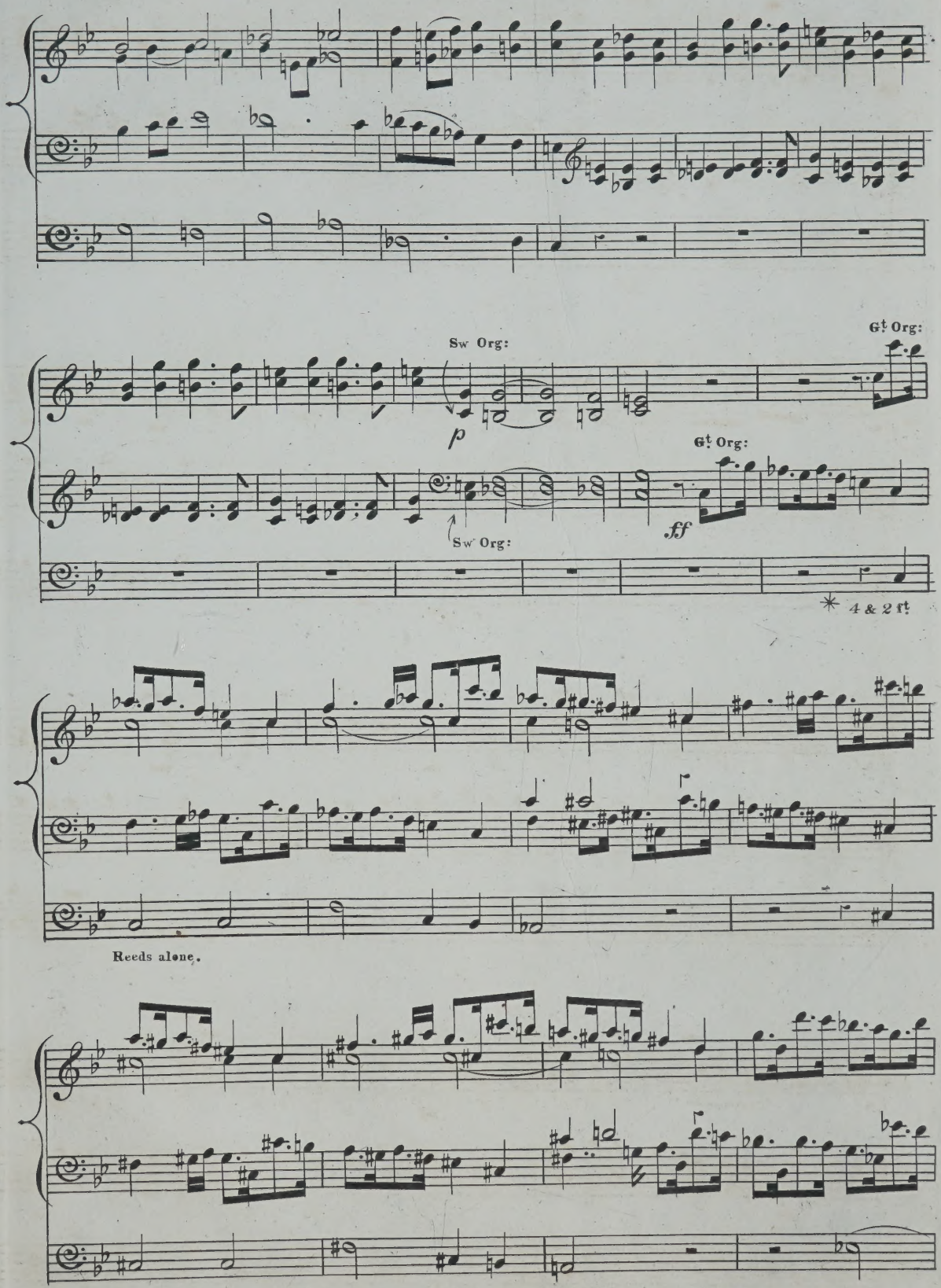
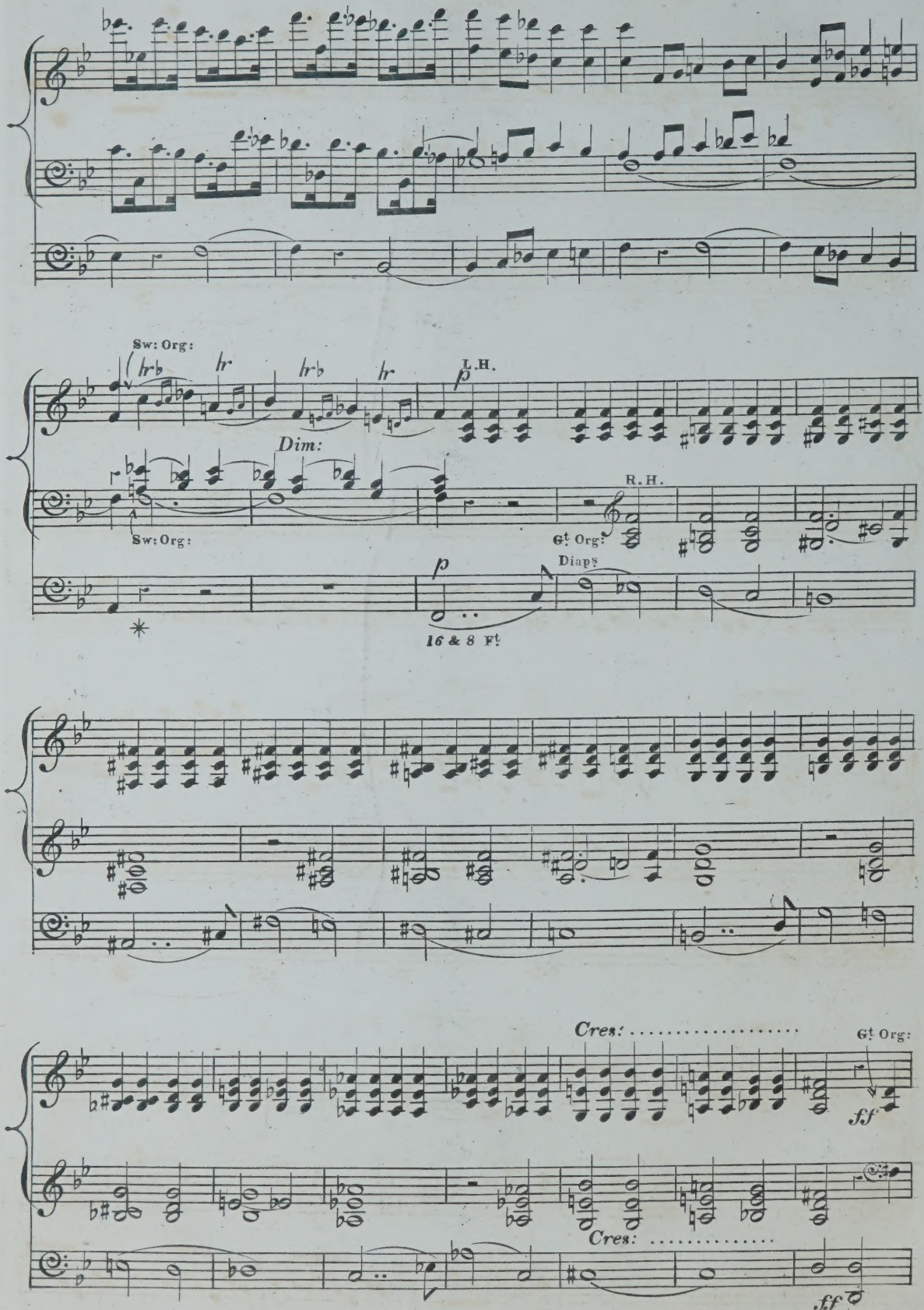
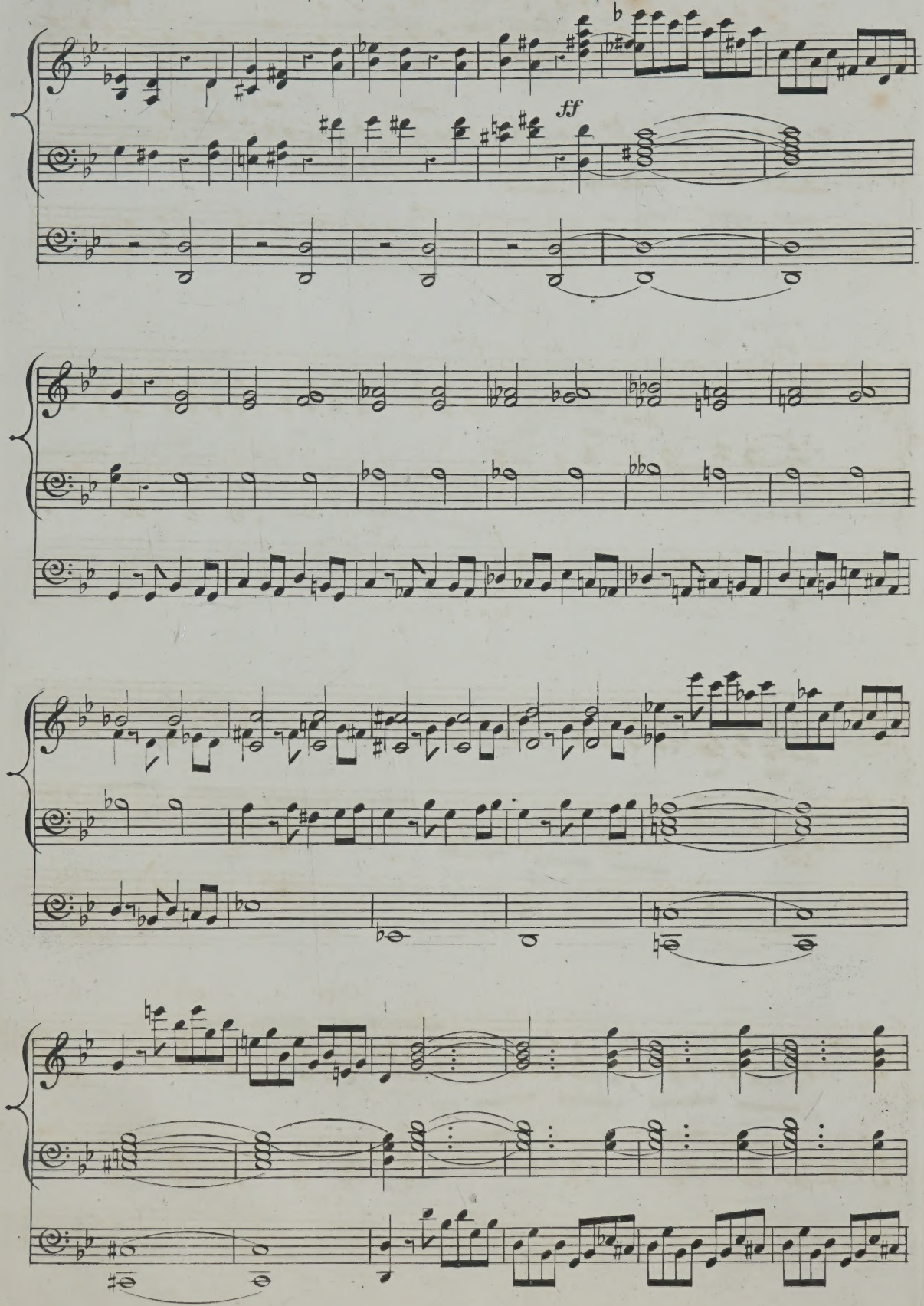
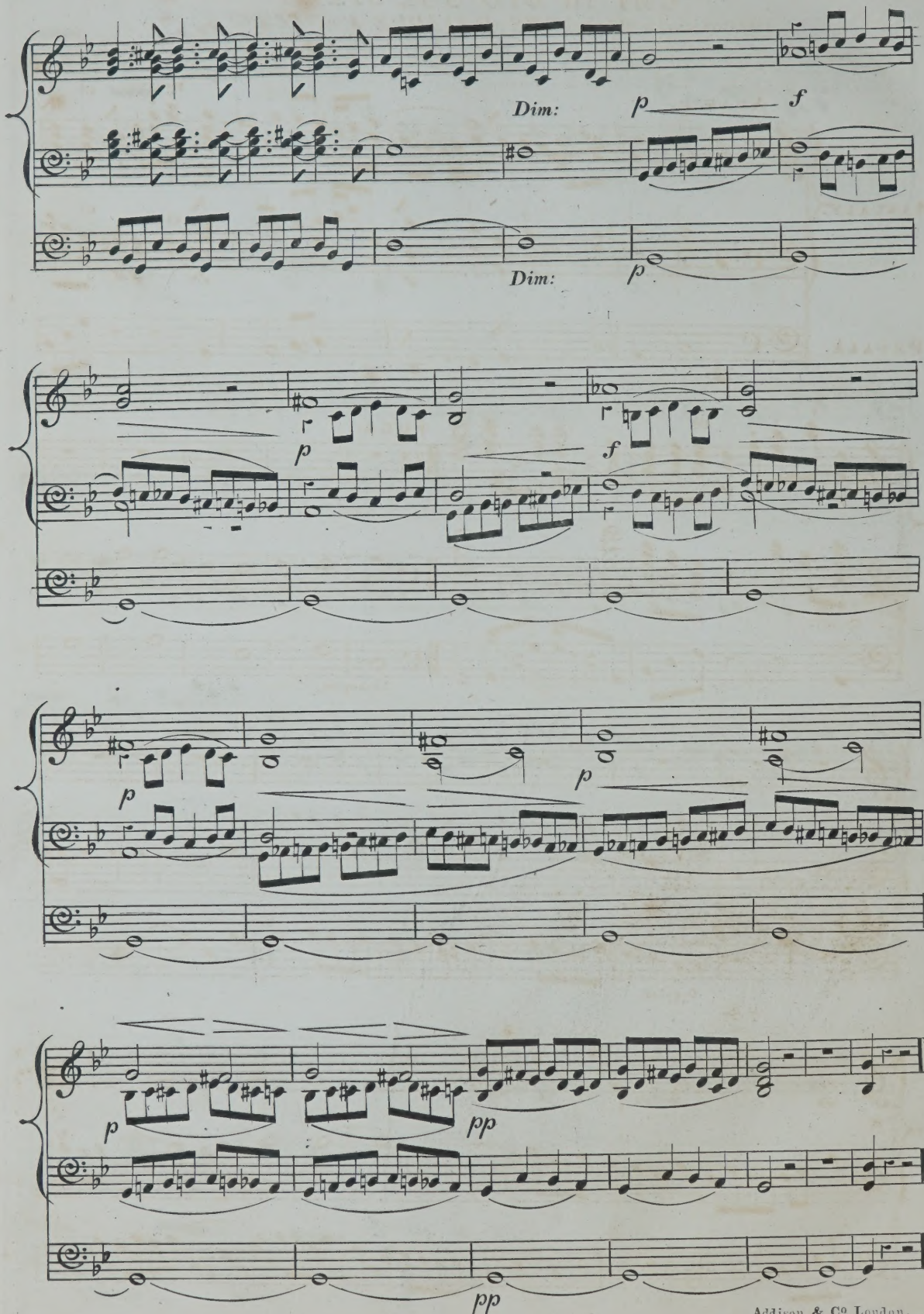
Diapsn
p
16' & 8 ft.
Cres: .....
Cres: .....


Gt Org:
ff
ff


Sw Org:
Gt Org:
p
Gt Org:
Sw Org:
ff
* 4 & 2 ft
Reeds alone.


Sw: Org:
L.H.
Dim:
R.H.
Sw: Org:
Gt Org:
Diaps
16 & 8 Ft
Cres: .....
Gt Org:
Cres: .....

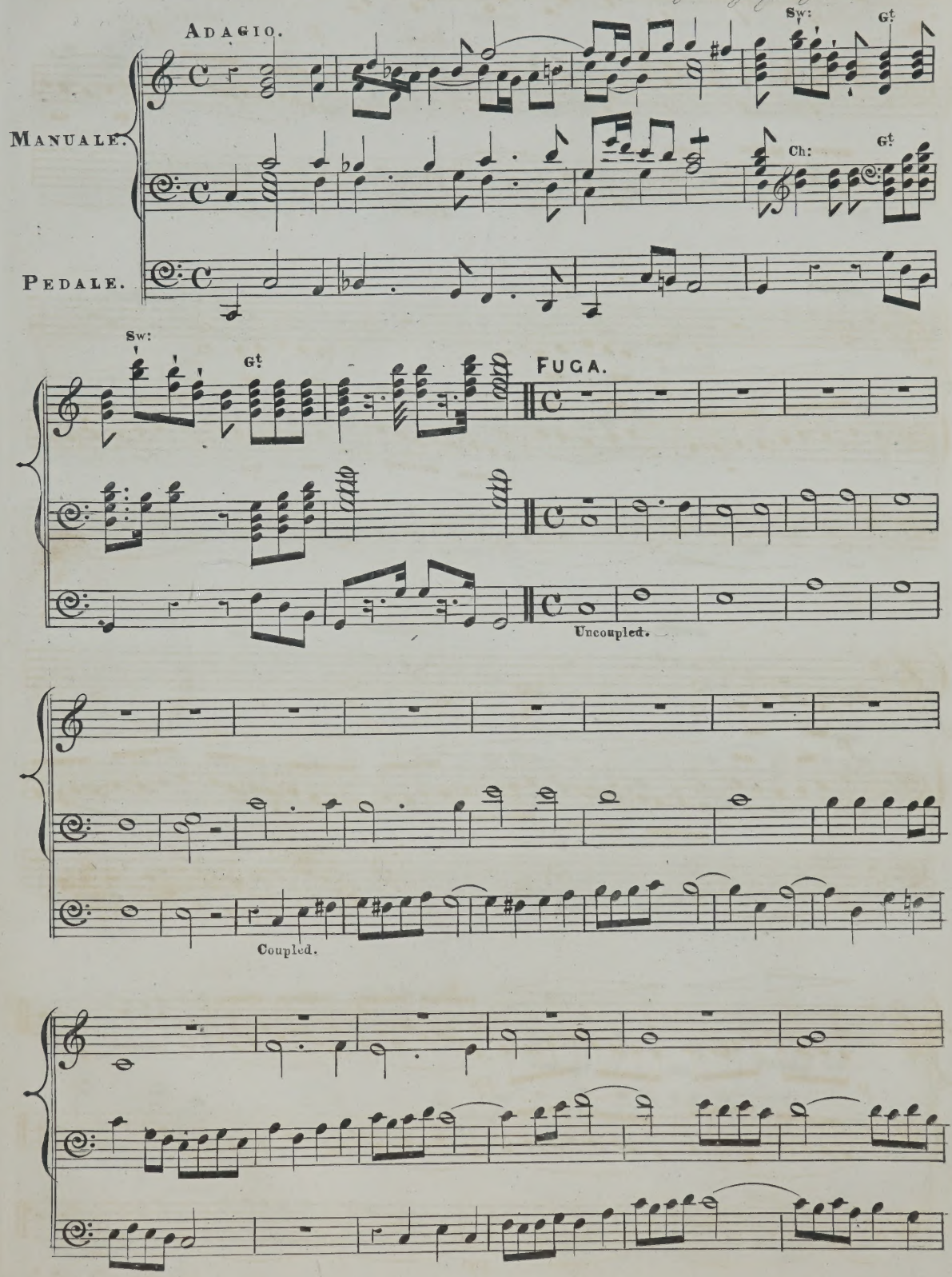

ff

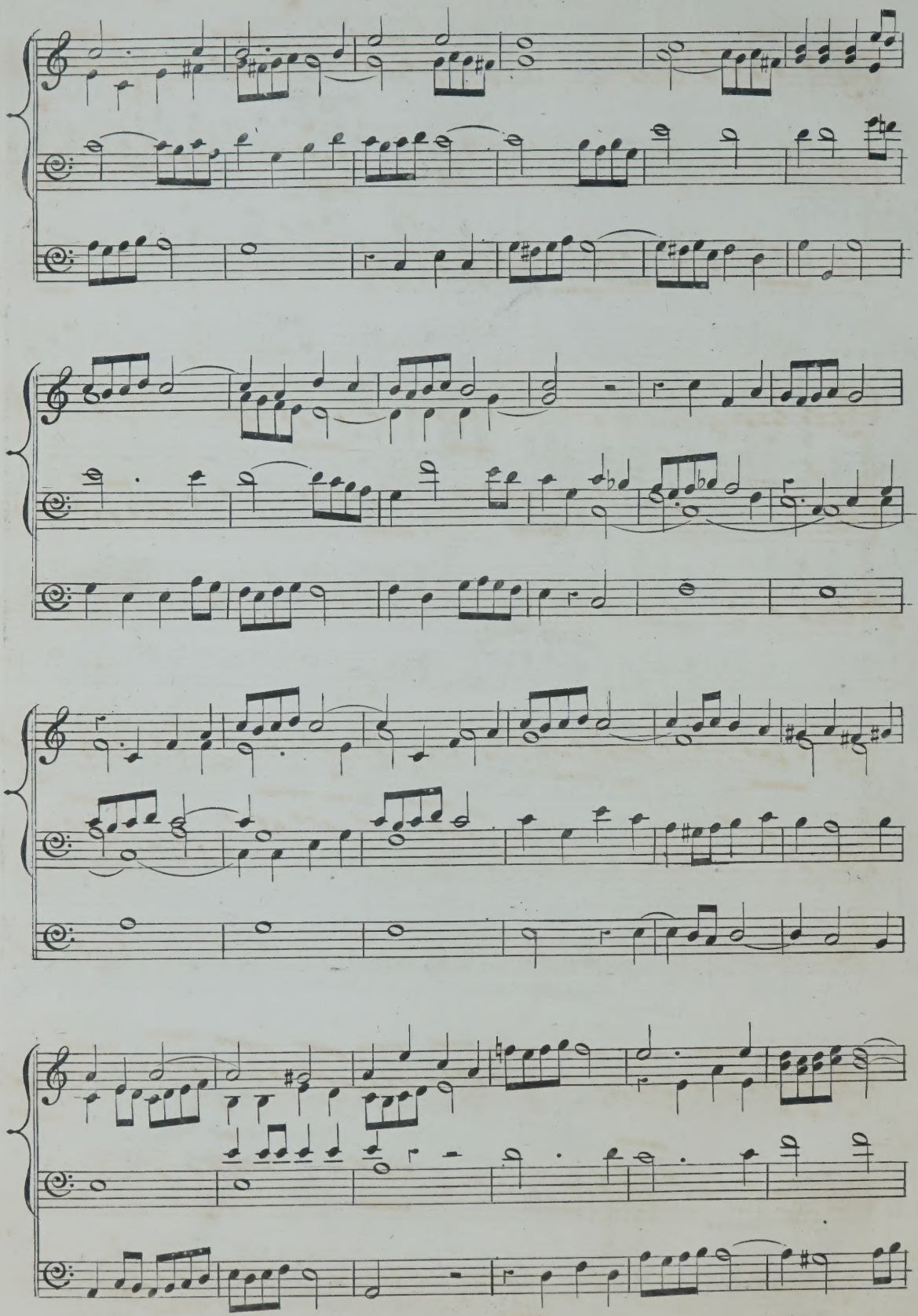

Dim:
p
f
Dim:
p
p
f
p
p
p
p
pp
pp

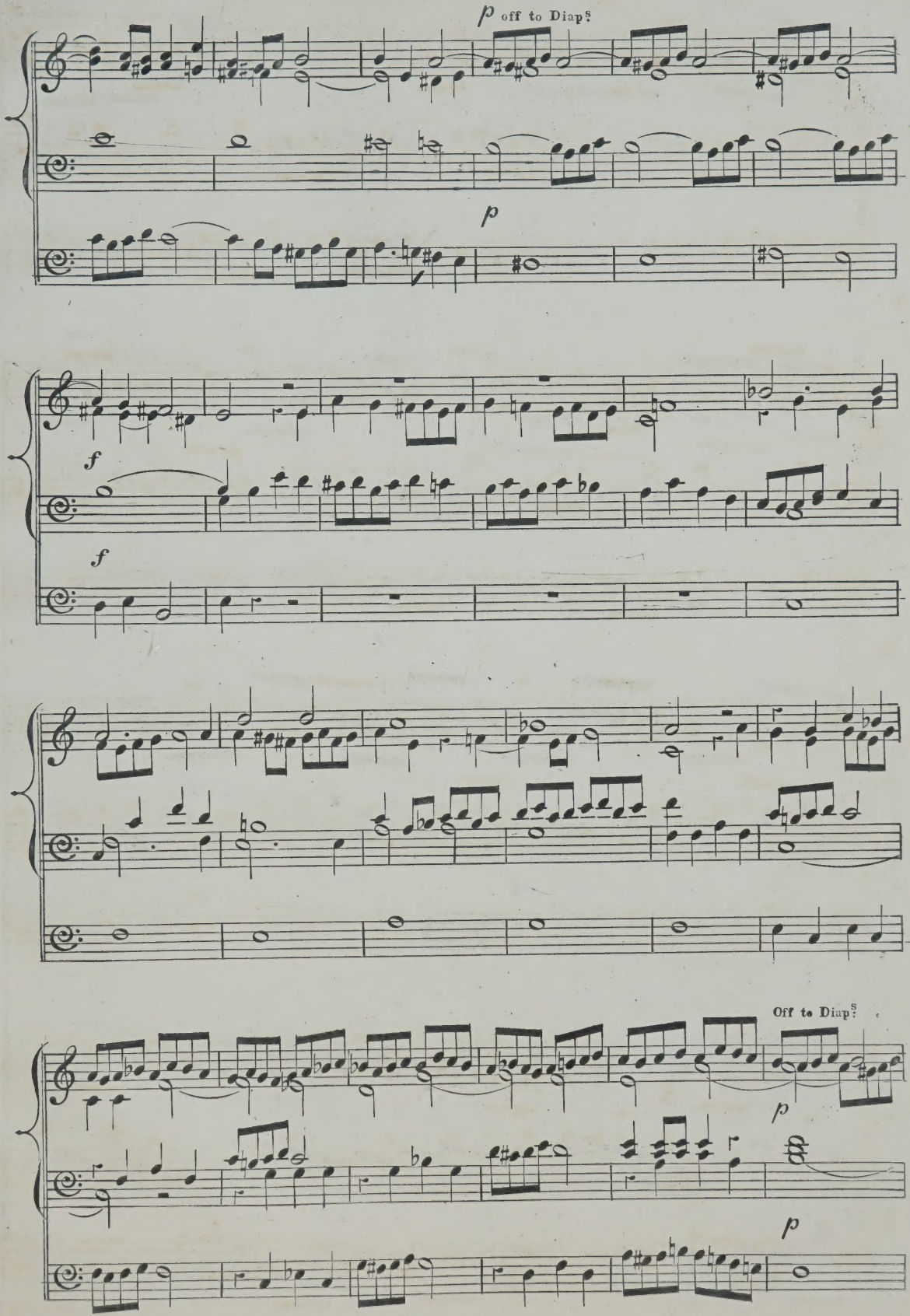
"CHI IN DIO SOL SPERA"

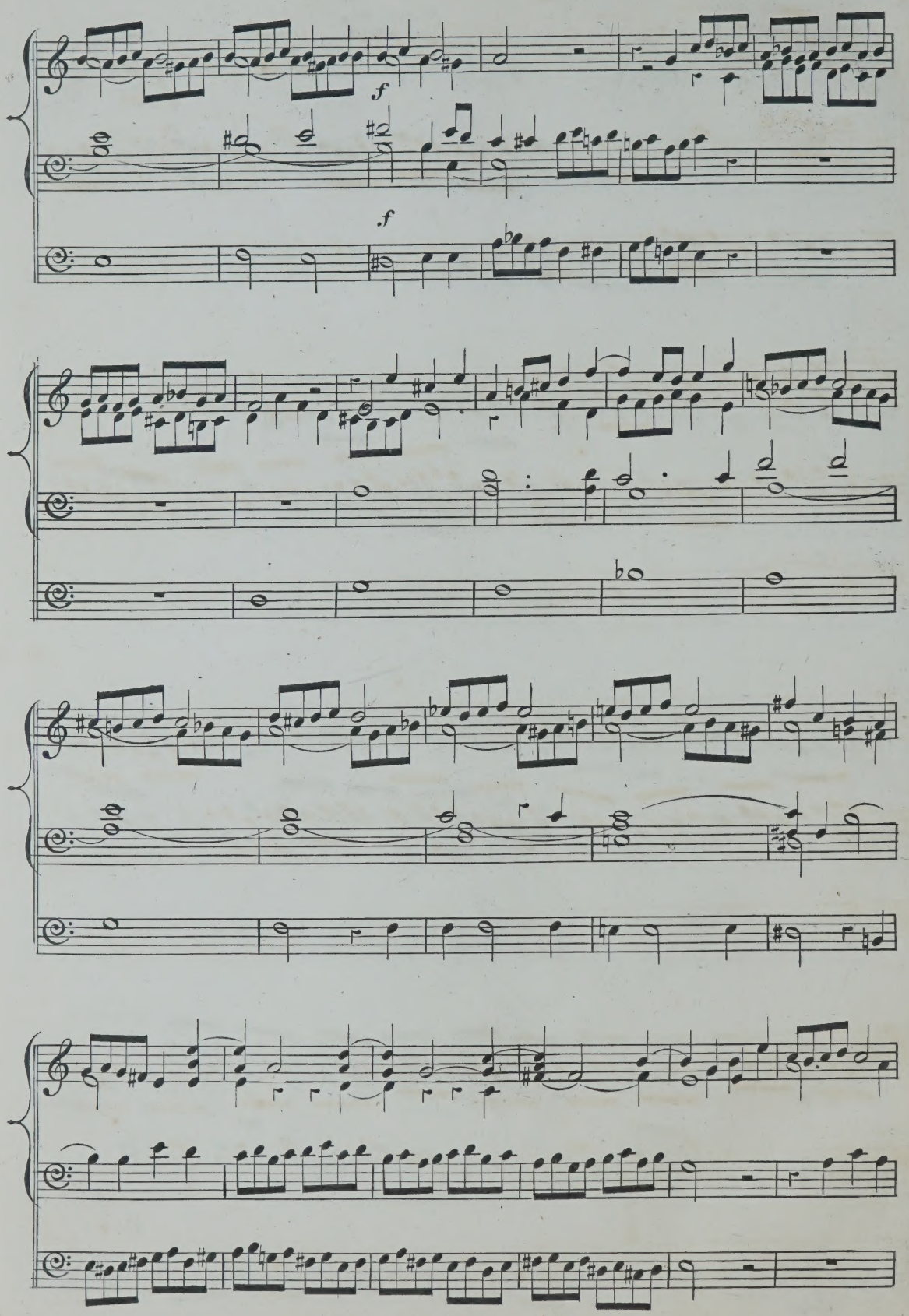
CHOS FROM MOZART'S DAVIDDE PENITENTE.

Arranged by George Cooper.






p off to Diap.s
p
f
f
Off to Diap.s
p
p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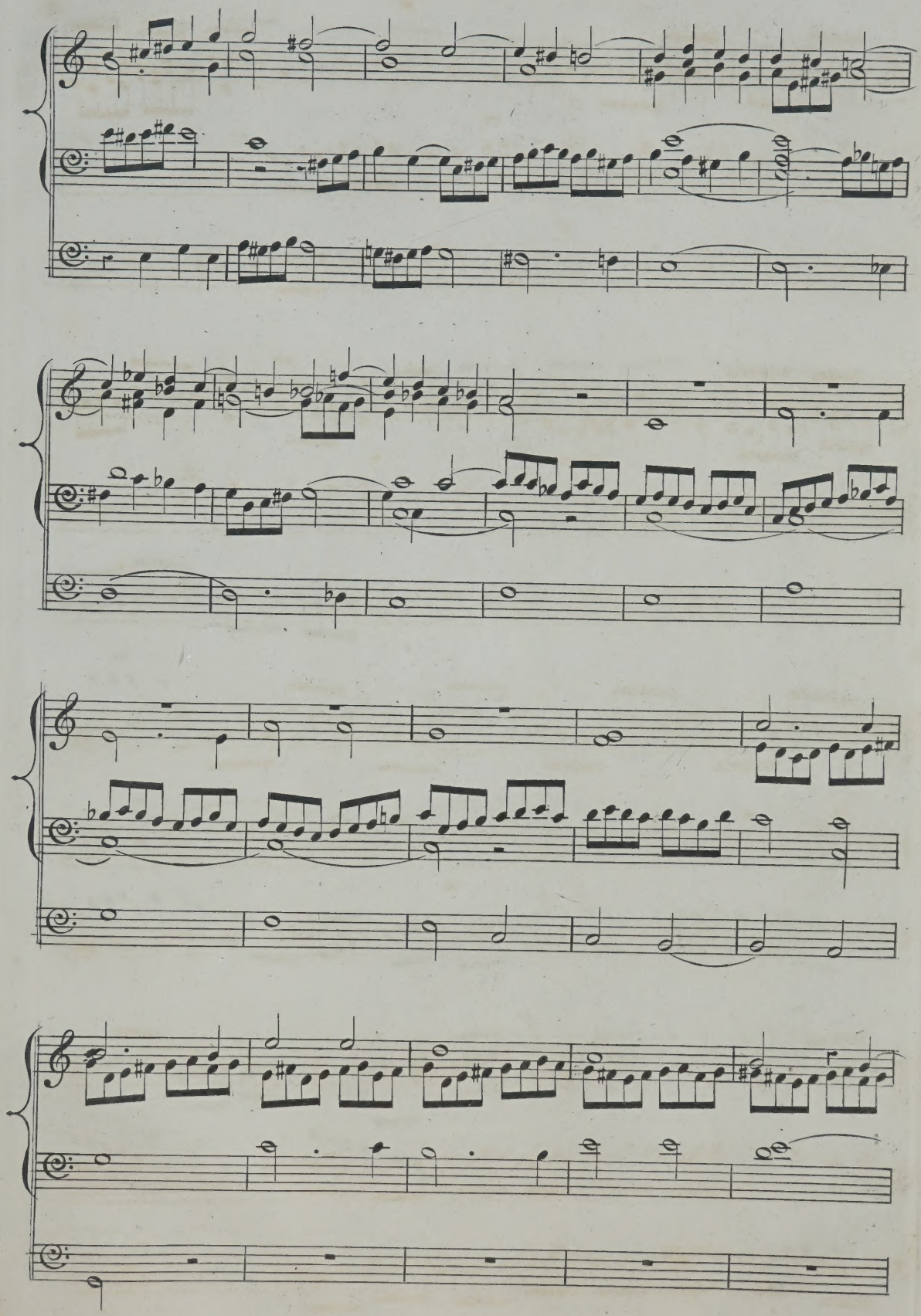
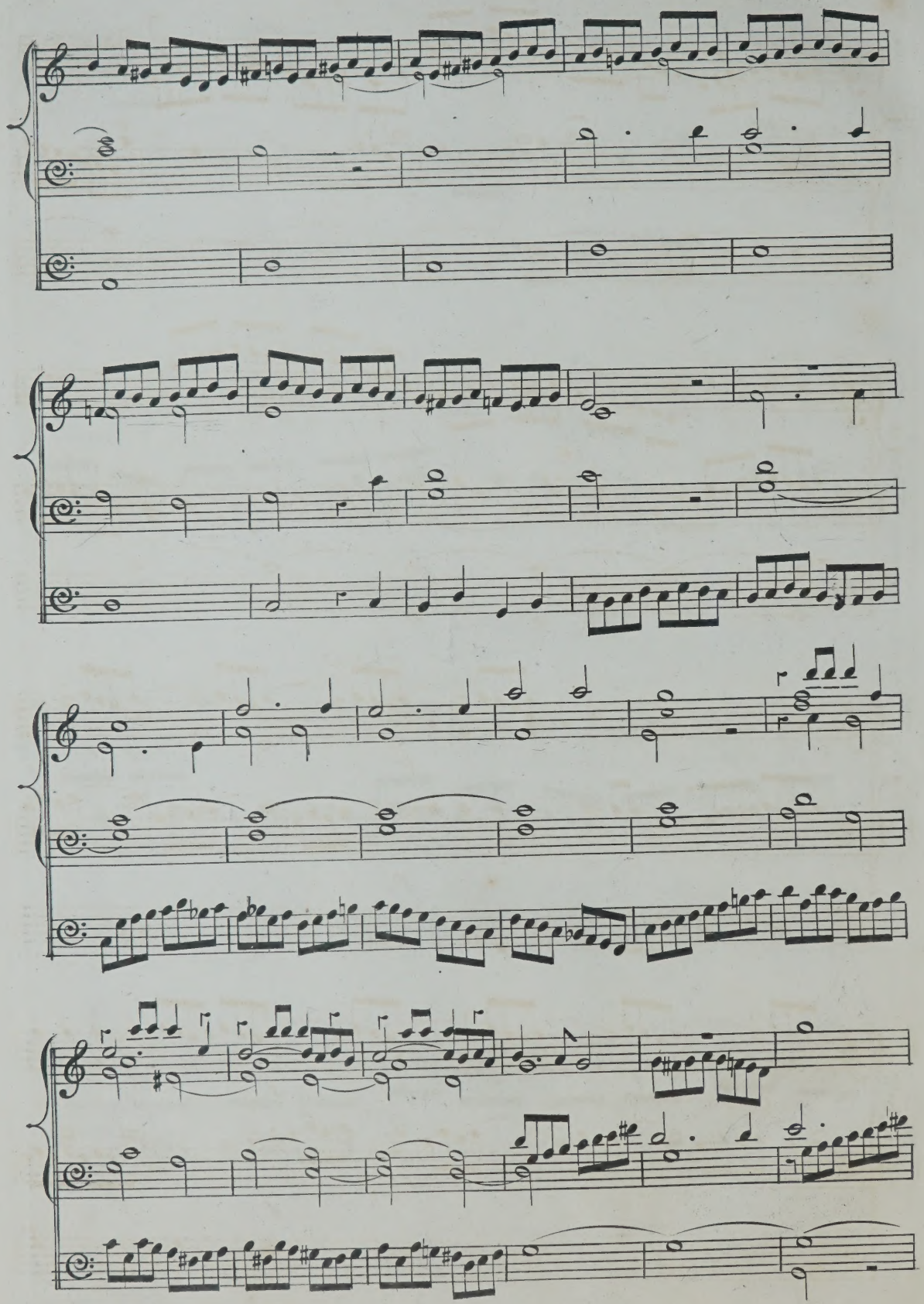
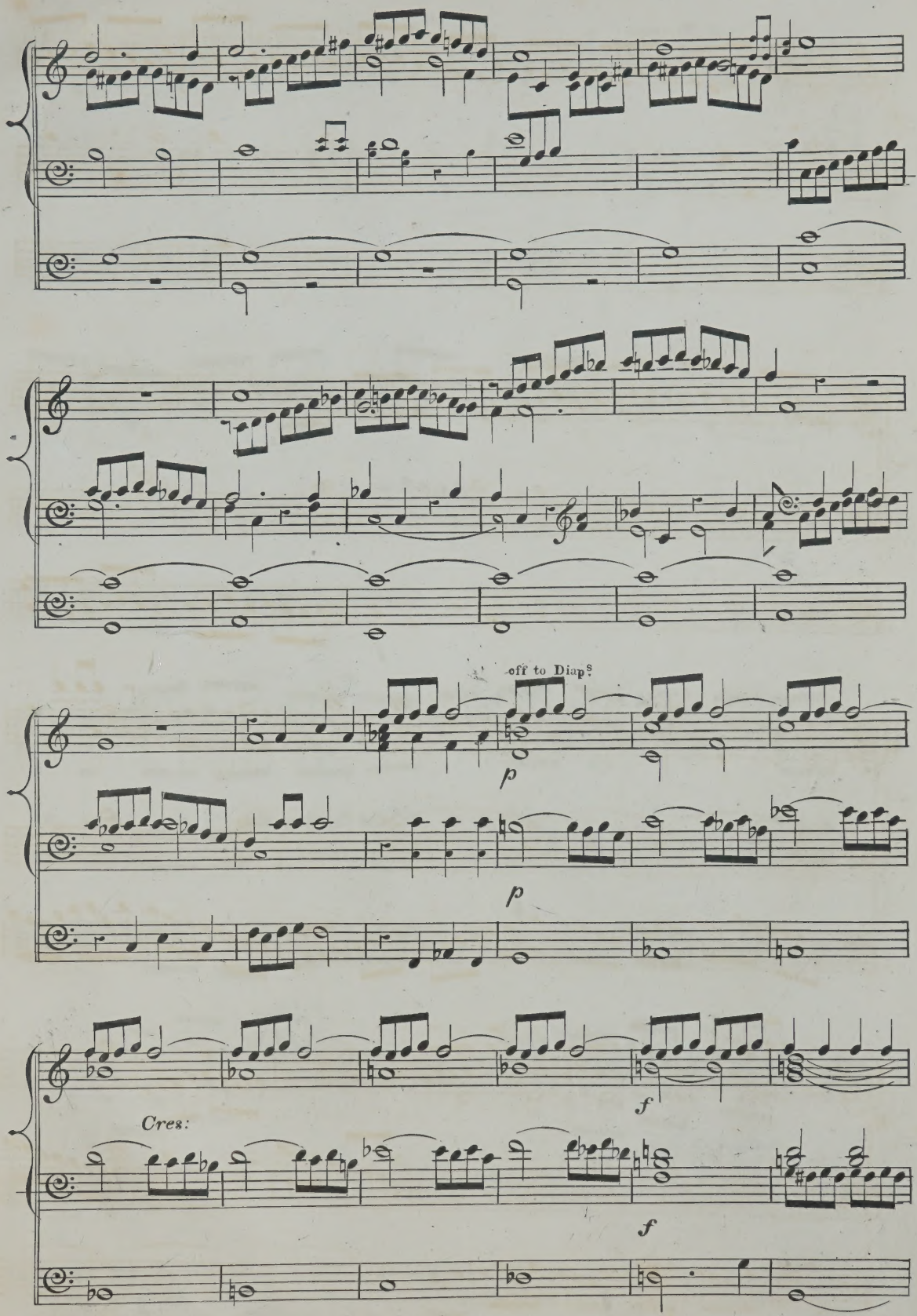
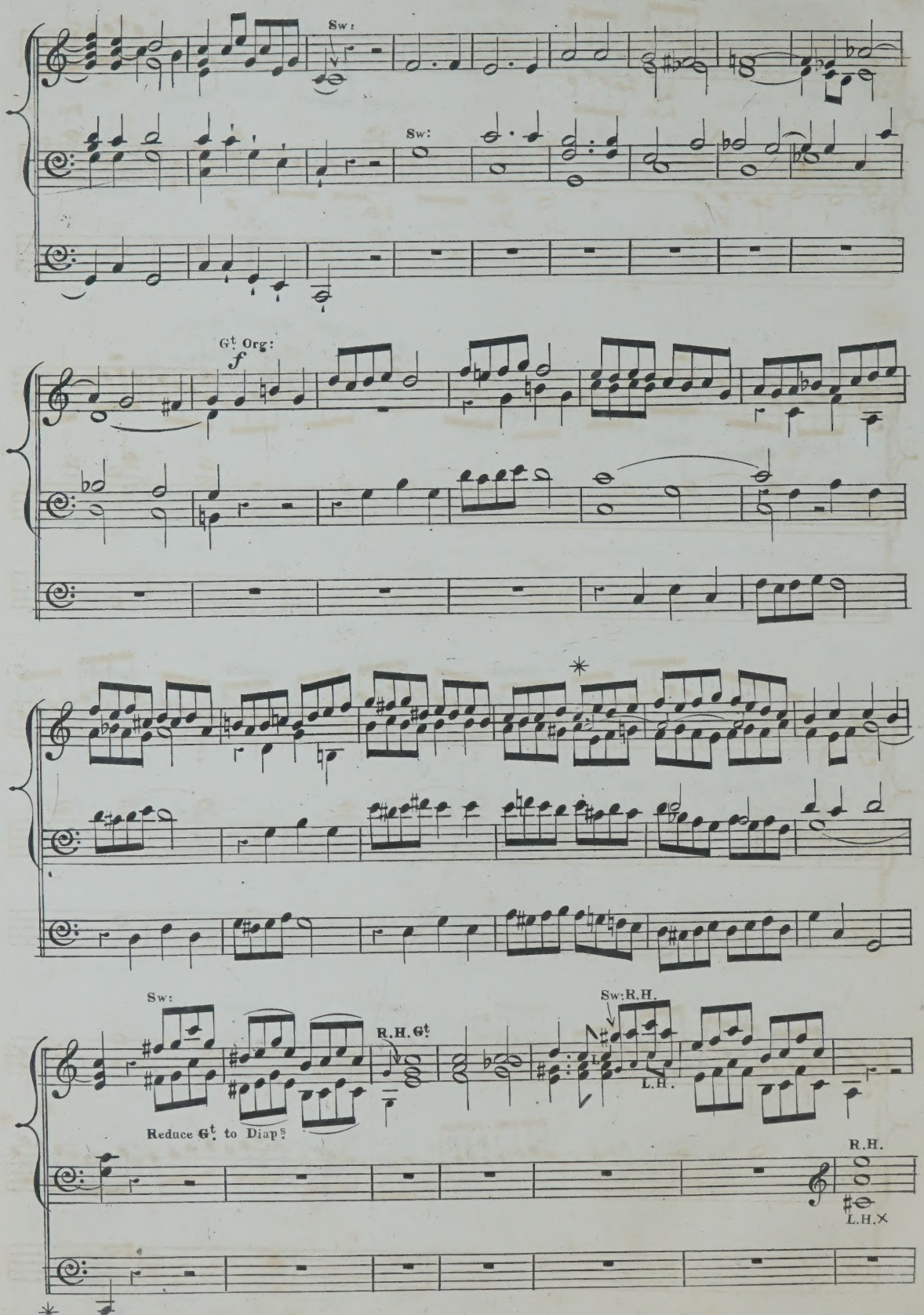
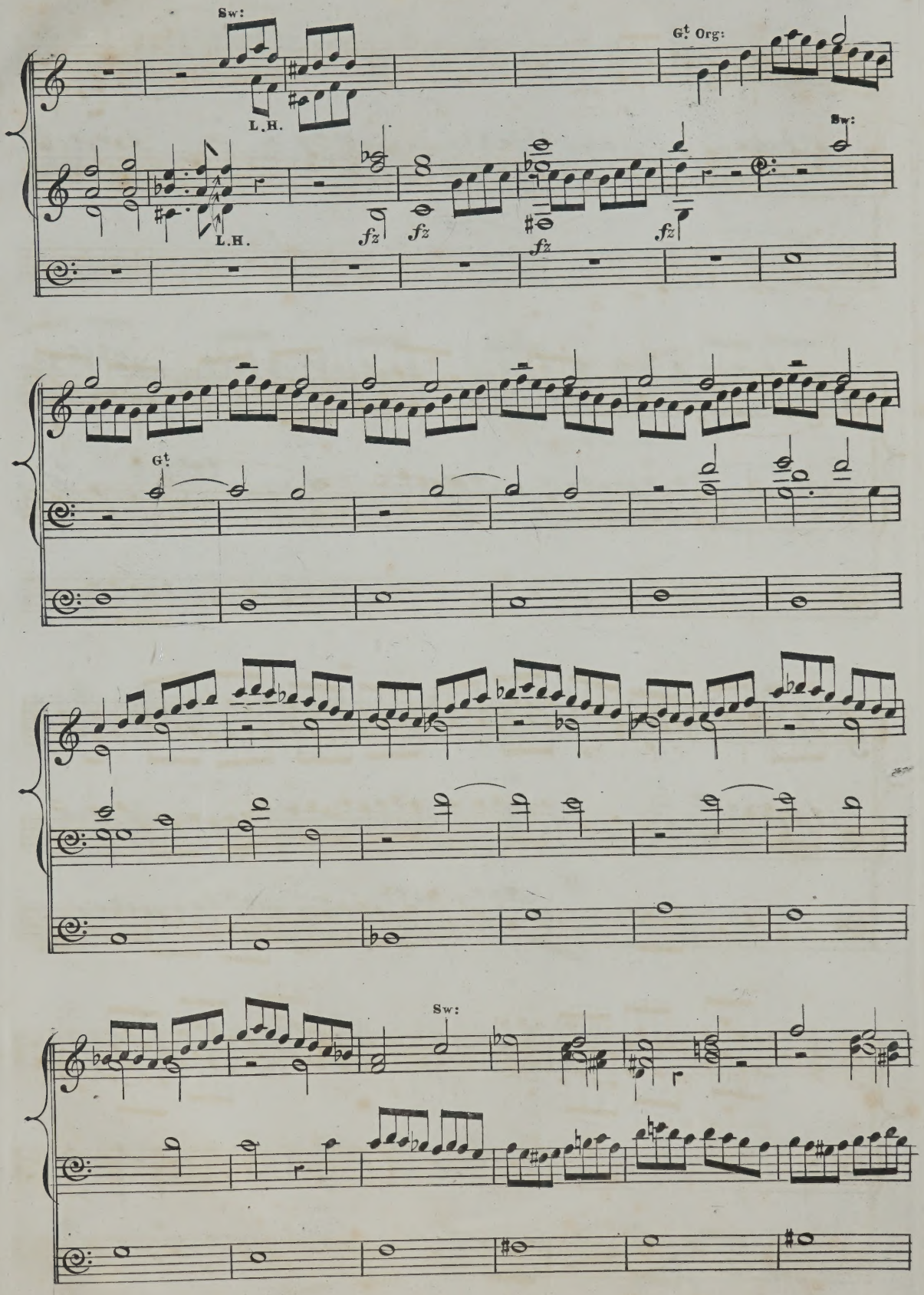


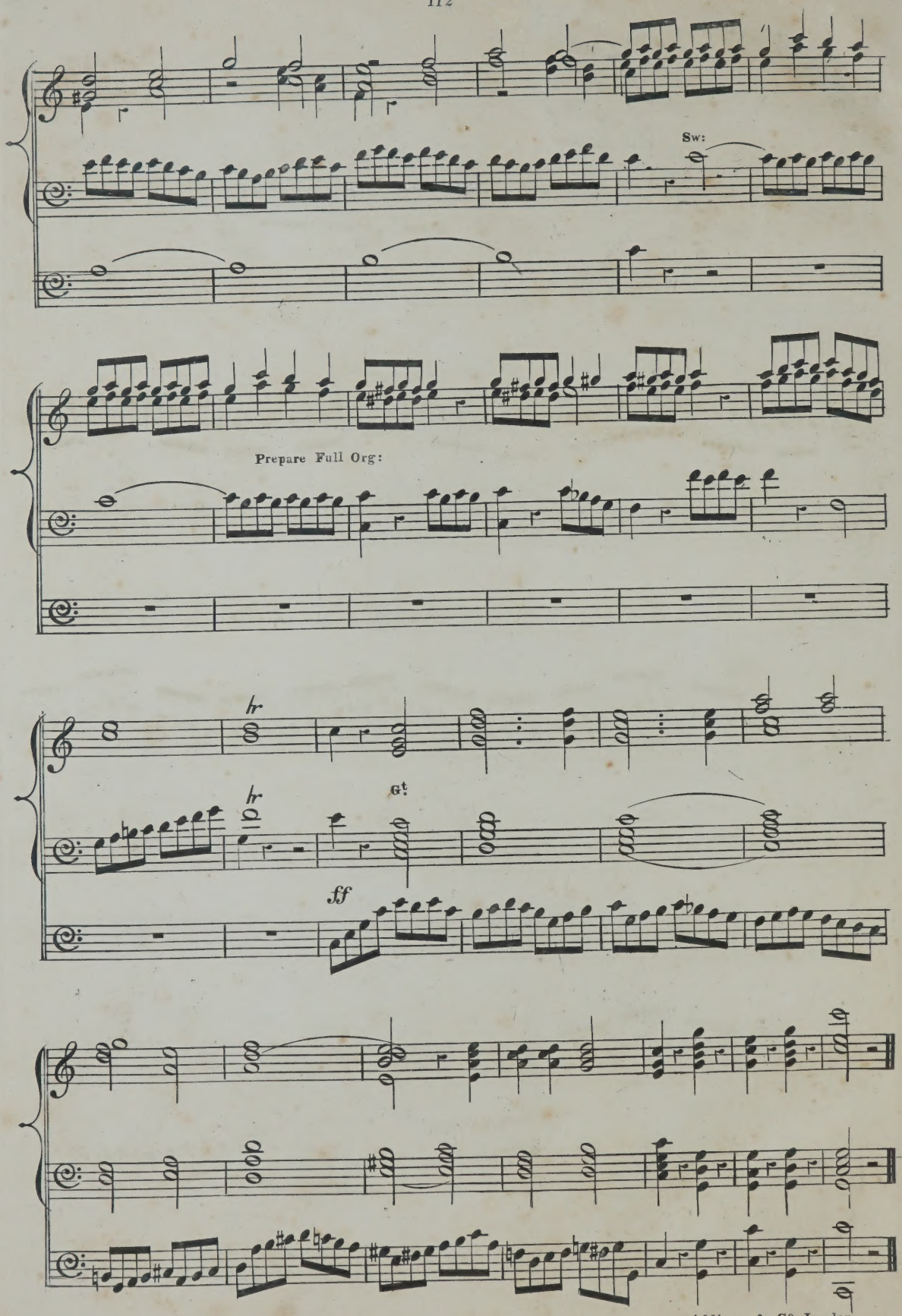



off to Diap.s
p
p
f
Cres:
f



* Should this passage be too difficult, the small notes may be used instead.


Sw:
L.H.
Gt Org:
Sw:
L.H.
fz
fz
fz
fz
Gt
Sw:


Sw:
Prepare Full Org:
hr
hr
Gt
ff